FIRST ISSUE OF VOGUE AS A FORTNIGHTLY

SPECIAL FASHION NUMBER. PRICE 15 CENTS

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VOGUE

THIS NUMBER

A FORECAST

of

SPRING FASHIONS



FEBRUARY FIFTEENTH

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MRS. WILLIAM PHILLIPS

Mrs. Phillips is the only daughter of Mr. J. Coleman Drayton, and the granddaughter of the late William Astor. Her marriage to Mr. Phillips, who is the Secretary of the American Embassy at London, was celebrated in the quaint little church at Rogate, Sussex, on February 2nd.

VOGUE

THEIR MANIFEST DESTINY

By William MacLeod Raine

"VIRGINIA! Virginia!"

Safe in the shelter of the pines she paused to listen, flushed and panting. It was Bob Clinton's voice, pitched not loud, but with the note of cheerful comradeship that so definitely expressed him. He had returned from his fishing excursion, she thought to herself, and learning from some of the girls at the house that she had gone for a walk alone, had come out to find her.

She peeped warily out from behind the tree trunk, her slim young body poised for flight. But evidently he decided against the climb to the grove, for after hesitating a moment or two he turned toward the village, making for it with an even purposeful certainty of stride that struck her as a little ominous. A good looking, rather complacent, unimaginative business man, he was the last person in the world to flutter the pulses of Virginia Vincent, whose lustrous eyes followed his flat, broad back with an indifferent interest. Nevertheless she recognized with a frankness that disdained prurient concealment the prospect of having him very much on her mind sometime in the near future.

She had fled for an hour from her duties as chaperone of the house party at Toll Inn in order to escape both from the present and the future into a past still poignant with memories of emotions that stung her blood. She always paid for it when she allowed herself the luxury of stirring in her heart dead fires, for among the gray ashes she was sure to come on live coals that quickened furiously to a glow of passion. None the less it was a part of her inheritance that she must live to the fingertips, and when the present failed her she must take refuge in that past which had so nearly led her through the magic of romance to the sweet content of happiness.

Well, she had had her chance. Not everybody could say as much. But she had held hers in the hollow of her hand, had known the stinging sweetness of perfect moments, and out of some whimsical devil of perversity had tossed them aside. She might have shut her hands on happiness and held it tight; instead she had thrown it almost deliberately away.

If she had been a little less trying, or if Alan had been only a little more patient with her! She had been so young, had come to marriage so wild and impatient of restraint. Surely she had not been to blame that all her life training had made for wilfulness, pride and caprice. Why had she been left an orphan and an heiress at ten years old, with the gratification of every whim at hand, since it had been on Fate's cards that she was to marry Alan Vincent and come into conflict with his resolute will?



"You here!" she cried in a low voice, her hand flying to her galloping heart.

So she reviewed her part until she heard her name called again, and through the pines made out Clinton's faultless, well-groomed figure returning from the village, and already at the edge of the grove. Catching up her skirts she ran lightly with a wood nymph's supple grace—a tall, brown-tressed creature of a slender fulness, flashing in and out of the alternate shine and shadow with a suggestion of a spirit of fire and dew not yet trammeled to conformity with the commonplace.

From the end of the grove she scudded across the sunny hillside into a glade and young forest of quaking asps, so dense that the struggle for life had shot them up straight and slender and without branches, except for the closely woven roof canopy at the top. A dim light, as of stained glass, filtered through the leafy roof and lent an air of Sabbath calm to her sanctuary.

"He'll never find me here," she breathed aloud, sinking down into a bed of soft moss, quite unaware that her refuge was shared by another.

He was a lean, clean man, in the half-leg boots and khaki suit of the outdoors West. His thin, bronzed face, from which shone steady gray eyes, had the look of power, and now as those eyes turned toward her, a strange sardonic light shone in them.

"No, he'll probably not find you here," he said quietly.

She swung around in astonishment. "You here!" she cried in a low voice, her hand flying to her galloping heart.

"I hope I don't intrude. You see, I came first and didn't know you had reserved the place," he apologized with obvious irony.

It had been two years since he had seen her, two years during which he had buried himself in the wilderness with his work, and the shock of this unexpected meeting had shaken his imperturbability. To find her now, flying like Daphne from another lover struck home so sharply that in self-defense he covered his hurt with a gentle satire.

"But—what are you doing here?" she demanded, a flush of excitement burning under each of her eyes.

"Interfering with your pleasures, I am afraid—as of old."

Her eyes attacked him, glowing with the deep brilliancy he could never forget. "Tell me—tell me! What are you doing here? Did you come—? Did you know I was here?"

"I didn't know I was to have the pleasure of meeting you. I came to see Clinton on business. They told me in Denver he was spending the week-end with a house party at the Toll Inn. As my business was important I ran up."

"Virginia!" Once more the indefatigable Clinton, this time away off to the right.

The man looking at her had never seen a

more decisive accent to her charm. She was pulsing with excitement to the glove tips, but she nodded coolly in the direction of the voice and said with a little laugh:

"You'll find him over there."

"Thank you, Mrs. Vincent. I'll not keep him long."

"As long as you like, Mr. Vincent. Pray don't hasten to return him on my account."

"Still, I'll not tax your patience."

"You're very considerate. You always were." The last words had leaped out almost without her volition, for she was hurt and irritated at the tone he had taken with her.

"That's true enough. I never was considerate with you," he answered, quietly.

She took an impulsive step forward and held out her hand. "That isn't true, Alan. I take it back."

His big brown hand closed over her little one. He looked down into her eyes and for a moment both were lost in a tumult of passionate resentment at the trick Fate had played on them. During that heartbeat the banked fires within leaped out through the ashes time and untold circumstance had covered them with.

"Are you going to marry Bob Clinton?" he asked suddenly.

She rescued her hand before she answered, with a nervous little laugh.

"He hasn't asked me."

"But he's going to, isn't he?"

"You might ask him."

"I ask you."

"I don't quite recognize your right."

"Never mind. Answer my question."

"Still as peremptory as ever. Since you insist I think he is, judging by the symptoms."

She was getting control of herself again, escaping into a cool, light manner he remembered of old.

"Are you going to marry him?"

"Not if I can help it."

"Just what may that mean?"

Then came Clinton's voice again, "Hello, Virginia!"

"You hear how persistent he is," she laughed.

"You mustn't. He wouldn't understand you. He isn't the right man."

"It is very good of you to be so interested in finding the right man—and I'm sure you must be an excellent judge." Her long eyes shot a daring glance at him under their dusky lashes.

"I ought to be a good judge of the wrong one," he answered, bitterly.

"We did make rather a mess of it, didn't we?" she murmured dispassionately.

Since he could not see the little clenched fist behind her back with the finger nails biting into the flesh he cried out:

"Good God! How can you speak of it like that? Two lives gone to smash and—" He broke off, from sheer impotency of expression.

"Don't, Alan," she implored, with tremulous lips, her composure suddenly deserting her.

"You're right. It's over and done with. We'd better call it Kismet and summon our unconquerable souls. Unfortunately I'm built so I have to look at the truth squarely, and I know that things ought to have gone right with us. We both cared enough, Heaven knows. I ought to have made them go right."

"You were not to blame. You tried hard enough, Alan. There was some kink in our lifelines that refused us happiness. But must we go over it all?" she implored pitifully.

"Does it hurt as badly as that, little girl?" he asked gently.

"There are times when I don't feel just like laughing about it, Alan."

"I'm glad," he said. "The wound's still raw with me, but though it all ended so miserably I wouldn't do without the memory for anything. I won you. You were mine, though I wasn't man enough to hold your love."

She gave a little stifled exclamation. From her eyes flashed a soft fire they had not known for long. A tremulous pulse beat wildly in her throat. He had been the one man in her life, and it was something that he could not forget her, that after two years he could still speak with such a glow of passion of what he had lost.

"I could hardly believe it when I knew I had won you. It seemed too good to be true. There were none of the other girls like you, none of them so compact of fire and life. I used to think you a little pagan, a sun worshipper, vital with the religion of joy and sunshine. How could a man help loving you?" He broke off with a little laugh, sardonic and mirthless.

"I think you did love me," she said in her low vibrant voice.

"Love you!" He wheeled in his stride, and gazed at her where she stood beside an aspen, slim and yet full, passionate but innocent, now as always for him the most radiant and dear of her sex. "Love you! Was it a thing you had to think about before deciding?"

"No."

He laughed ruefully. "I wasn't content with you as you were. I had to try to train you to responsibility. I might as well have tried to train the sunshine."

She broke in to defend him. "I might have learned if I had not been so wilful. I *have* learned to conform since, when it didn't much matter whether I did or not. But I was young and proud, so determined to have my own way—"

"As if you ought not to have had it! When I married you I took you for what you were, but I was idiot enough to try to make over my gift from God."

"We're finding out our faults a little late," she laughed uncertainly.

"Yes." He stopped on the word, a flash of startled hope on his face. "I don't know. Perhaps we are finding them out just in time."

"In time?" she questioned.

"*Is* it too late? That depends on one thing."

"What do you mean, Alan? Are you forgetting the—the—?"

"The decree. No, I'm not forgetting that. It's of no moment if—"

(*Continued on page* 86)



AS SEEN BY HIM

Signs of Spring — Concerning Some Much Discussed Alliances—Paris and the Debut of Countess Cassini—Social Events of Our Metropolis

ALTHOUGH the quest for spring sometimes takes us far south before we see the first bloom, even in New York we find May and June at our doors while yet the country sleeps under its blanket of snow. Already the boys in the streets are selling bunches of lilies of the valley, of wild violets, of yellow crocus and of fragrant narcissus, and the windows of the florists are bright with a glorious array of vernal blossoms. We have been feasting off asparagus and young lamb, we have had peas from Bermuda and green salads, and the fish lovers have given joyous welcome to the first shad. There is an array of light fabrics in the shops; the haberdashers are announcing new shirtings and ties, and some of the more venturesome hatters have actually exhibited straws a bit in advance of the season. Our northern spring is so short that we jump from winter into summer, and already those who have country places are deep in the delights of the seedsmen's catalogues.

OUR LIFE IN LENT

New York is never entirely deserted, but the beginning of Lent finds much of the fashionable world on the Riviera, in the tropics, or somewhere in the Southern States, or on the Pacific coast, and early this month a party of debutantes among whom were Miss Bessie Yoakum, the daughter of Mr. and Mrs. Benjamin Yoakum, and Miss Alice Kortwright,



Countess Cassini, who has recently made her début in Paris as a professional singer



Photo by Davis and Eickemeyer

Miss Bessie Yoakum, a charming young southern girl who is a favorite in New York

started for the New Orleans carnival. Miss Yoakum, who is one of our beauties—although we can hardly claim her here, as she is a Southern girl, and has passed part of her life in Texas—will go from there to San Antonio with Mr. and Mrs. Coleman. Miss Kortwright, whose mother was a Miss Phipps, is now an orphan (she lives with her aunt, Miss Ada Phipps, who has been entertaining for her this winter), and both these young women were present at the mystic society balls, and were much admired this winter.

The business meeting of the Coaching Club has already been held, but the members will assemble again a little later to make arrangements for the annual parade, which always takes place during the first week in May. I say "always," but there are occasional exceptions, for now and then the affair has been given up, as it was last year. If it takes place this season, as seems probable, although Alfred Vanderbilt, one of the leading spirits, is abroad and other members are in mourning, it should be most attractive, for there will be several debutantes with the older girls and young matrons on the coaches, among them Miss Eleanor Hastings, who is quite a beauty. She is the daughter of the late Henry de Groot Hastings, and two years ago her mother married George R. Read, who has been a member of the Coaching Club for a long period, and who always turns out at the annual meet.

Although there will be more or less a concord of sweet sounds until after the Ides of March, February gives warning of the close of the opera musical season. But we shall have dinners, and cards, and sewing classes, and suffrage movement conferences, and lectures among our diversions, and there will also be badminton and roller skating—two pastimes which always fit in during the penitential season. Of course there will be much church going, with special services for the devout, though Sunday finds much of society out of town, and, indeed the general spirit through Lent is migratory.

Mr. and Mrs. Harry Payne Whitney have moved into the J. Henry Smith house, which formerly belonged to the late William C. Whitney, and which was purchased by Mr. Smith only a short time before his death. His widow will live abroad, having leased a house in Grosvenor Square, for her daughter and son-in-law, who are known as the Prince and Princess of Braganza.



The Prince and Princess de Sagan motoring in the Bois

A WEDDING TO COME AND SOME IN THE PAST

Although many dates have been given no definite time has been arranged for the wedding of Miss Marjorie Gould and Anthony Drexel, Jr. However it will not take place before next year—probably in the late autumn—and next year, too, Miss Vivian Gould, the second handsome daughter, will make her debut. As I have already said, the Drexel-Gould match gives universal satisfaction, for while it may be an impertinence for the public to take an interest that is almost personal in the family affairs of rich and spectacularly fashionable people, it resents large fortunes going to other countries, just as much as the British middle classes used to protest against the importation of pauper German princes as husbands for their own royal girls.

Only to think it will be fifteen years in March since Miss Anna Gould married the Count Boni de Castellane—the wedding taking place at the former Gould house, which stood on the site of the present splendid residence. I well remember the day—a cold gray March afternoon with a biting wind—through which crowds stood before the house, and along the Park wall, gazing with silent awe.

I rather liked little Castellane, for he was always in good humor and so civil that he became quite a favorite at Newport the year before his marriage. Some years after it I met the Castellanes abroad, and then again in New York, when the Countess had changed considerably in appearance, dressing well and



Miss Eleanor Hastings, one of the attractive younger members of the coaching set

having become a femme du monde. And when I saw her again more recently in Paris—after she had been divorced and had married the Prince de Sagan—I thought she had improved wonderfully. She and the Prince are living quietly, and I hear that they are most happy, but the public has never forgotten all the gossip, and the litigation, and the tittle tattle, and it has formed its opinion, regardless of the truth.

I must confess I have never admired any of the de Sagan or Tallyrand crowd. The founder of the house—the famous Talleyrand—was brilliant, but a cold, calculating and unscrupulous courtier and diplomat, and in the present generation the men who have married American wives have certainly not behaved well. The present Duc de Dino, a great uncle of de Sagan, has been divorced by two American women—Miss Curtis, his first wife, whom we know as Madame de Talleyrand-Perigord, and Mrs. Fred. Stevens, who was his second under the title of Duchess de Dino—and his brother Boson has also been divorced by Miss Morton, to whom he was married some years ago.

IN SEINE-WASHED PARIS

Just now we are busy arranging benefit performances for the flood sufferers in France, though it seems incredible that so much damage should have been done by the Seine, which always impresses one as quite a harmless stream. We have grown to regard it as a place for sentimental Parisians to commit suicide, and fish, and sail in absurd little steamboats, called swallows, which sound the warning approach under bridges by ringing clanging dinner bells—as a place where they may bathe, and wash their clothes and their dogs—and we have forgotten that it can rise and overflow its banks.

Perhaps the flood was not so hard upon Paris society, especially upon that set which is known as the American, for many had already gone to the South of France, but the city will be greatly affected by the disaster, as the season begins there late in April. Indeed even now several entertainments have been given in the "Colony"—if one may yet call it by that name now that Paris is truly cosmopolitan—one of these being the reception in honor of the new Ambassador, Mr. Robert Bacon, given by Mrs. Chapin, the wife of the American naval attaché.

There were also many smart Americans present at the concert which served for the public debut of Countess Cassini, who will be well remembered by those who kept track of affairs in Washington a few years ago. There was an air of romance surrounding this young girl, the niece of the Russian Ambassador, who, while more chic than handsome, was witty and clever, and most accomplished. She was an intimate friend of Mrs. Nicholas Longworth, then Miss Alice Roosevelt, and of a certain little set which surrounded her, but she was most Russian, and rather shocked some of the provincial people by smoking cigarettes, and by her comparative independence in driving and motoring about. Having a well trained voice and singing with much skill she was greatly in demand for musicales, and she appeared several times in amateur theatricals for charity, besides organizing a wonderful Russian fête.

It seems now that she was determined to make her own living, and to put some of her many talents to account, and though she does not act any more as the hostess to the Count Cassini, he was present at the concert, which from the cabled reports must have been a success. I believe she intends to come to America on a professional tour later, and no doubt she will have a warm welcome in Washington, where she has many devoted and admiring friends.

SOCIETY IN NEW YORK

Mrs. Clarence Mackay has been indefatigable in journeying to and fro from Albany in the interest of suffrage, and Mrs. Oliver H. P. Belmont is working like a beaver at her end of the line. The Duchess of Marlborough, who is in the South of France with one of her boys, who is not well and about whose health she has been most anxious, has decided not to come over for the time being, and Mr. and Mrs. William K. Vanderbilt, and Miss Rutherfurd, have been delayed a bit from going abroad by the Paris flood. Miss Rutherfurd's debut was postponed because of family mourning, and the death of H. McK. Twombly put an end to any entertaining planned by the Vanderbilt family. Indeed it has been a season in which nearly all the most prominent people have been deterred from taking part in the gaieties on account of similar afflictions.

(*Continued on page* 86.)

LACK OF ETHICAL TEACHING IN OUR PUBLIC SCHOOLS

THE need of teaching ethics in the public schools after some practical method is generally recognized among educators, many of whom have made public their views on the subject through contributions to the more serious newspapers and magazines and at educational conventions, where they have provoked animated discussion. As yet, however, there has been no practical outcome—even to the extent of developing a tentative plan—and this is the more surprising when one considers that there is already in successful operation at least one notable school in which character building along ethical lines has been intelligently planned for.

A grave consideration, which indicates how imperative is the need for educating the majority in ethics, is the presence in this country of millions of unassimilated foreigners who are for the most part barbarians, ethically regarded, and whose numbers receive large accessions annually. Possessed by the sole idea of exploiting the nation to the uttermost for their personal advantage, they have neither knowledge nor interest in its traditions, laws or customs, nor pride in its advancement. Their only creed is "We want our rights"—these being interpreted to be whatever their personal ambition or greed makes them desire—and although but just freed from exactions, and in many cases cruel persecutions, in their native homes, they hardly set foot in this land of opportunity before they in turn attempt to tyrannize over others. Moreover, the decay of church influence—which is an undisputable fact—makes necessary the substitution for it of some ethical force to train the public in the moralities, and of course nowhere can this be as effectively accomplished as in the public school, among children at the most impressionable age.

If the suggestion that the main hope of redeeming society from being preyed upon by exploiters of all classes lies in public school training appears unduly to ignore the home and the Sunday School as factors in character making, the explanation is that those influences have failed in general effectiveness, and therefore that it is hopeless to look longer to them to meet a situation that is becoming more and more serious. So far the only attempt at moral education in the schools has been the reading of a verse from the Protestant Bible at the opening, a practice that is opposed by Roman Catholics, agnostics, Jews and others who do not accept it as inspired, as well as by many professing Christians, including Protestant ministers, who think it nullifies the claim that these institutions are secular. Whatever the merits of this question, which is introduced here not for controversial purposes, it is certain that the mere reading of a few verses of the Scripture, without any exposition or attempt to apply it whatsoever, can by no stretch of language be said to be moral training.

Much of the lawlessness for which this country is notorious is the result of the insistence with which the ideal of personal rights is presented to all classes, yet at a recent notable gathering of aliens in the metropolis, out of four speakers—and three of them native Americans—only one told the crowd if immigrants of the distinction and honor it is to be a citizen of the United States, or reminded them that they, and all others, were under deep obligation to make themselves worthy.

Every one in every community has duties, as well as rights—a truism that is almost wholly ignored by leaders—and until the obligations of the mob, as well as its privileges under the law, are fairly pounded into its consciousness the social unrest, and the disorder of one variety and another which afflict this country, will not only continue, but increase in volume and in virulence.



PORTRAIT OF MRS. CHARLES GILPIN
BY CARROLL S. TYSON, JR.



PORTRAIT OF MRS. HOWARD CUSHING (TEMPLE GOLD MEDAL)
BY HOWARD GARDNER CUSHING



GIRL IN GREEN
BY M. JEAN M'LANE



PORTRAIT OF MRS. RUSSELL PEABODY
BY ELLEN G. EMMET

FOUR INTERESTING PORTRAITS NOW ON EXHIBITION AT THE PENNSYLVANIA ACADEMY OF FINE ARTS, PHILADELPHIA



LONG SASH DRAPERIES IN LOOPED EFFECTS, THE THREE FLOUNCE SKIRT AND THE LINGERIE FRILL FOR BODICES ARE NOTICEABLE FEATURES OF THE SPRING MODE

FOR "FASHION DESCRIPTIONS" SEE PAGE 88

THE MODE IN PARIS

Tentative Gowning that Forecasts the Trend of Fashion—Foulard Under Voile Gives an Exquisite Color Effect—Chantecler Craze Develops—Tea Drinking Through Veils

J. M. ROSÉ.

IN the charming *salle* of the *Galerie* Charles Brunner, last Friday night, Count Robert de Montesquiou, inimitable man of letters, of wit, and of culture, before an audience representative of the swagger social, literary and artistic world of Paris, and the sparkling, mimic world of wooden grotesques of Sem and Roubille, that under the title of "Tout-Paris avenue due Bois" has convulsed their prototypes and others, for weeks, in a conférence given in his most charming manner, laughing, sarcastic, and finally philosophic, held the attention of his hearers over an hour. Low, mirthful ripples followed the witty sayings of this clever man—ripples that swelled often into open laughter, even from those present whom the wit hit harmlessly.

BLACK AND PINK

At the end, as the brilliant company broke into groups of greeting friends, I noted many adorable evening gowns and several that comprised tentative features of the modes to come, particularly in the use of lace. A tall, dark beauty wore over a slip of oyster pink satin a tunic of black Chantilly lace lightly embroidered in jet, and belted with the satin of the slip. (See illustration.) Hanging by jetted bands at the left side a great bunch of scarlet flowers added a novel touch to a distinguished toilette. A band of embroidered scarlet silk wound her smoothly folded black hair slipped, in a most original fashion, through a fold of hair just in the middle of the back.

BLACK AND WHITE

Standing in a group about Boldini—the creator of dashing, lithesome women, carved in the wooden panorama into a squat, broad, figure with two slender legs—a blonde woman stood, lovely, in thick, creamy white satin draped in long looping folds of black mousseline de soie. Its loose folds were held at the waist by a narrowly folded band of white satin, ending in front in a small prim bow. An apron of black Chantilly lace pointed bib-like to the top of the low corsage. (See illustration.) Just above her forehead, ending in the folds of hair above her ears, passed a band of smooth flat jet.

VOILE HUNG OVER FOULARD

A pretty color scheme is comprised in the third illustration—taupe colored voile, hung over pink-figured foulard silk. The over dress is hemmed widely with voile in a manner that points it on the sides half way to the belt, which is of black satin as are the other odd little accessories of the corsage, the tiny guimpe is of tucked white tulle. The black touch is continued in the tall, drooping, feather that trims the turban of taupe colored tulle, over silver gauze. Of rich, flesh colored brocaded silk, set with gold motifs, is the handsome cloak of the sketch. The trimming is a *mélange* of heavy white Venise lace and black Chantilly lace, which also appears in the enormous hat. Folds of black tulle wind the crown, and bind the flat brim; tipping one side slightly is an aigrette flaring into a vast space.

THE CHANTECLER CRAZE

The theatrical world is full of the preliminary, incipient crowing of "Chantecler."

Concerning the production of this play are endless disputes, wars and rumors of wars, assertions and contradictions, all serving to keep up the excitement in regard to the play in spite of repeated postponements. In an interesting interview given a morning paper Monsieur Rostand tells how the idea of the was suggested to him by the happenings of the busy fowl-yard of a farm he was in the habit of passing in his daily walks, several years ago. Already articles are launched bearing the fetching name of "Chantecler," a name expected to shine with deathless lustre! The latest is the hat shown in the sketch. Of course, white straw, its tall plume of scarlet cock feathers waves triumphantly above a facing of black velvet. The buckle, on the opposite side, is of woven straw and jet.



In these charming evening gowns are two clever suggestions for the use of lace

SMART DRESSING

The list of patronesses for the monthly afternoon concerts given by the "Conservatoire International d'Opéra et de Chant," is a brilliant one, led by that of the Duchess d'Abrantés and finished by the Duchess d'Uzés.

At the first concert of the course, given last Friday afternoon, the audience was quite as brilliant as the published list of names. Madame Bertie, the wife of the English ambassador, was charming in a tailored costume of black chiffon velvet, with a half long coat, and close hung skirt. Black plumes and tall aigrettes trimmed her large hat.

The wife of the Spanish ambassador, Madame del Muni, was dark, glowing, in shining satin cloth and much lace, gracefully disposed. Flowers, set in great bunches, trimmed her hat.

Princess Waldemar, the sister of the Czar of Russia, wore a new costume of dark green moire silk.

A deep facing on the skirt showed rows of gold buckled bows set in lines of half a dozen at each side of the front. Flung open, her short, half fitted coat showed a line of similar bows set a-down the front of the green tulle blouse; it was belted high with black satin.

Small gold buttons fastened the sleeves close to the wrists. Banded with black satin, and laid over a plaited foundation of black tulle, a collar of heavy Venise lace in a lovely string color, finished the neck. A thick plaited ruche of black Chantilly lace circled the crown of her large hat of black shirred tulle; its brim turned high at one side half hiding a bunch of black feather pompoms.

DARK VEILINGS OF LIGHT COSTUMES

Mrs. Bacon, the wife of the new American ambassador, like nine-tenths of the women present, was gowned in a dark veiled, illusory fashion, with color only hinted at under sombre transparencies. This pretty fashion was beautifully illustrated in the costume worn by Madame Dossert, the charming wife of the Directeur. Three skirts of embroidered black tulle hung, one over the other; shortening, the edge of each barely touched the line of embroidery of the one below. Over a transparent white guimpe, rose a transparent black one; this shaped a yoke by the lower part of the corsage being lined with the same material. Underneath, laid diagonally across the bust, a wide gold



Foulard veiled with voile gives a fascinating effect in the new spring models. A combination of heavy white Venice and fine black Chantilly is stunning in this handsome cloak

ribbon shone faintly through. The short close sleeves matched the corsage in its double hemming.

TEA AND THE VEIL

It is amusing to see the various attempts women make to adjust their elaborately arranged and closely fastened veils to the exigence of tea drinking, to say nothing of the difficulties attending the consumption of the delicious creamy French cakes. Standing before the buffet that afternoon a chic young woman solved the tea question simply enough by deftly drinking it through the large square meshes of her veil.

She was smartly gowned in night blue, silk cachemire. The skirt of it, well gored and extremely short, had a doubled six-inch bias band set a few inches above the edge; the upper edge was attached by a heavy, silk covered cord. The edge of the half long Russian coat, finished in the same manner, was further adorned by the large, silk covered buttons set in groups of three at wide intervals apart. A silk corded belt fastened under two buttons at the side closing of it, and a line of buttons, with large false buttonholes went from neck to hem. Her veil, with its useful meshes, was adjusted to entirely cover the wide, flat brimmed hat of black crin, prettily shading clusters of pale pink roses. Long earrings of pale pink coral were so pretty against the background of her dark hair. From a long chain of alternate silver and pink coral beads hung a change purse to match.

SUCCESSFUL COMBINATION OF COLOR

A charming gown was a soft black satin, the skirt gathered all around the waist and shirred into an embroidered band above the hem. No color appeared in the waist except in the band that outlined the yoke of net lace. On this there was a pattern of that graceful wild flower known as Queen Anne's lace done in salmon colored floss. The sleeves in the soft satin were very bouffant with many shirrings and cordings. An exquisite hat of black velvet in cavalier tricorne shape held great plumes of that exquisite green gold color known as old gold. The wearer, a young Frenchwoman, had a piquant face just suited to her gowning, and the clever blend of color. She wore no wrap, just a great stole of pointed fox and a muff of the same. Hanging from the front of her gown was a lovely little flat watch in gold enamel, studded in brilliants.

GLIMPSES

IN—

Buying a hat trunk, one should select one in which the "cage" slides out, so that on occasion the entire space may be used for packing clothing. A tray also in such cases is fitted in and proves extremely useful to pack one's lingerie.

A—

Very clever invention but very little known so far, is that of a leather hand-bag, which answers not only for the ordinary shopping use, but when required develops a long bag-like addition of leather in which one might easily take the necessaries for stopping over night, or fill it if the shopper is a suburbanite, with a considerable quantity of articles. For such use it is invaluable, as small packages may be crowded in with perfect security.

ONE—

Should not be without these two folding articles in silver, one for her traveling bag, the other for hand or wrist bag. For the former is a double spoon, a soup spoon, but not too large a one. At the opposite end is a teaspoon which folds over the soupspoon in a very compact manner. The second article is a round mirror, backed and encased in silver, with a handle that also may serve for a button fastener. The handle folds over the back of the mirror. This handy mirror is about the size of a silver dollar.

NO—

Longer do the ordinary floral cretonnes invite the tasteful housekeeper, for she knows that the great splashes of crudely colored roses, dahlias, and huge flower monstrosities introduced in this material have been overdone and so ruined all desire for that style of fabric for furnishings. The best manufacturers likewise have turned their backs somewhat on the cretonnes, and they offer instead the beautiful Persian and East Indian cottons. Whenever really good cretonnes are offered they are copies in color and design of famous Oriental manufacturers.

ONE—

Of the novelties in bed testers, for use especially in the Colonial type of house, is a vaulted tester, or more properly it might be called a barrel tester. Looked at from the bed itself the sleeper might fancy upon awakening, that he had spent the night in a spacious barrel, so exactly does the arch suggest that useful article. The four posts bear up this roof which is covered inside with fluted white muslin and outside with blue and white cretonne.

EVERYTHING—

That is pretty in the way of an evening gown seems to be veiled with chiffon, tulle, or mousseline. Fluttering sash ends, embroidery, spangles and lace are all worn under chiffon. A gown will be complete with its embroidery, etc., and then be covered with chiffon either in the same tone as the gown, or in a darker tone, but never lighter.

EVERY MOTORIST—

Should have in her car a bottle of boracic acid in solution that can be dropped in the eyes to allay the irritation dust or wind cause and which reddens and inflames them. If used freely much eye trouble will be averted.

IT CANNOT—

Be denied that some of the half ceremonious gowns made with tops of very thin material over the shoulders have a way of giving a very undressed look at a little distance. For this reason such models should be carefully chosen and the line skilfully adjusted where the heavier fabric stops.



The Chantecler model—an inevitable result of the much heralded Rostand play

TO PRESERVE—

Her pretty morning gown from dust, while personally attending to the arrangement of her bibelots in her chamber, or salon, a French woman wears delightful little aprons of toile de Jouy, little gay colored flower bouquets set on an ecru ground. They are bordered with a band of the plain color of the ground, or of the prevailing tone of the flowers, pink, blue or yellow. A wide ribbon ties them about the waist, and there is a deep pocket shirred over a ribbon band.

WITH—

The return of the collarless necks of half a century ago, revealing the bare white column of the throat, comes a revival of many charming fal-fals. Among these is the quaint serpent ornament, a round supple band of gold, undulating shining scales, and a forked head with eyes of blazing emeralds, diamonds or rubys. They twined the neck, the arms, and the fingers. Easier secured today are the neck and wrist ribbons of black velvet lightly embroidered in flower designs and in Louis XV bow knots, with fine diamonds and pearls. They fasten under a clasp to match.

REMINISCENT—

Of the taste of our grandmothers, are half long sleeves embroidered on the back with delicately colored, silken threads, with now and then a tiny jewel. The fad for these gloves, however, will confine itself to an especial few, and even with them, will probably be of short duration.



THE LINGERIE BLOUSE IN ITS SPRING GUISE

FROM McCUTCHEON

FOR "FASHION DESCRIPTIONS" SEE PAGE 88

WHAT SHE WEARS

Smartly Placed Plumes—The High Soft Crown—White Organdie with Summer Suggestion—Tunics Aid in Re-Furbishing Last Year's Gowns



A HINT of the coming Mode in hats may be taken from one, worn recently by Miss Mary Garden at a performance of The Mollusc. Sitting in a conspicuous place in the box and chatting vivaciously with her neighbor, a prominent theatre manager, her large black picture hat concealed from the public gaze her entire face and beautiful shoulders. The sweeping brim was topped by a large cheese-box crown, but it was the trimming that gave to it a final cachet. This consisted merely of two full, heavy headed ostrich plumes in raven black which were perched jauntily at the extreme back of the crown, placed in such a way that they drooped slightly over the back—a new silhouette which, on such a model, appeared quite ravishing.

Of great interest also was her gown, cut on very extreme lines but most becoming to her type of beauty. The dominating feature was the décolletage which extended in the back from the shoulders down into a point, reaching almost to the waist line. More appropriate for an opening night at the French opera, it nevertheless attracted much admiring attention. The gown itself was of shell pink crêpe météore, embellished with bretelles of delicate silver lace, and the tops of her arms were capped by a dripping of silver fringe. Another novel touch was the girdle of iridescent green spangles in a deep emerald tone. About three inches in width, it encircled the waist on the right and was drawn up on the left until it reached the bust line in front where it was lost under a soft swathe of pink tulle. Though one would not care to copy such a model in every detail, it is undoubtedly replete with new ideas for the modiste.

MILLINERY FORECASTS

Before leaving the subject of the new hats, however, it may be well to note several other departures. Many of them will have exaggeratedly high crowns of taffeta, velvet, and tulle. Another feature will be the mingling of half a dozen bright colors which, although startling in effect, is appropriate for the time of year. One model recently purchased for a southern wardrobe, was of cadet blue straw made somewhat on the lines of the turban. The high, full, puff-crown was of bright green taffeta and the only other trimming was a dozen or more cherries, in the brightest shade of canary yellow. Another youthful model was of yellow straw, large and flat, with the crown surrounded by a very beautiful wreath of "les fleurs des champs," a medley of corn flowers, buttercups, poppies, et cetera.

OVERLAID EVENING SCARF

Can there be anything more charmingly feminine than the beautiful scarfs which one glimpses at theatre or restaurant? An especially attractive one seen at the opera was composed of several materials, filmy and light in appearance, one laid over the other. The foundation was of a fine cloth of gold, veiled and lined with pink chiffon; over this was laid a piece of fine, white Chantilly lace. It was finished on the edge, worn next to the neck, with a two-inch band of black velvet, while a large pink rose was placed on the left side. If one is at all ingenious, this most decorative of accessories may be made at home and at a cost far below the French importations. By combining several pieces of chiffon in delicate pastel tints, such as heliotrope, water green and cream yellow, a pretty rainbow effect may be obtained. The different pieces should be gathered together at either end under small bunches of self-toned or contrasting flowers, artificial, it is true, but now made very like the natural ones.

A LITTLE NEGLIGÉE

New fancies in negligée are continually appearing, and a kimono sack, ordered by one of this year's brides, is worthy of mention.



Lingerie gown of exquisitely fine embroidery. The draped fichu hangs gracefully from the shoulders and knots loosely at the back

It is made of soft china silk, cut all in one piece so that no seams are visible. The sleeves slope down from the shoulders in kimono effect, stopping above the elbows, and the edges of sleeves and sack are finished with a narrow frill of Valenciennes lace. Below the kimono sleeve is attached an under sleeve of net which is shirred in at the wrist. The unique feature about it is that, in place of the more usual hand embroidery, it is bordered throughout with festoons of tiny painted pink roses and foliage in Dresden effect. The neck is bound with pale blue satin ribbon which gives a French touch to the color scheme. Other flowers in different color combinations may be used as trimming if desired, depending on the complexion of the wearer.

PRETTY INFORMAL DINNER GOWN

A becoming color for a fair skinned brunette is a cinnamon brown in a soft pink tone. Of a fine French marquisette, cut out in a square at the neck, it made an effective informal dinner gown for one of the younger set. The short sleeves of many evening gowns are of unlined chiffon to match the close-fitting over-drapery which veils the entire gown, together with its trimmings. Reaching to just above the elbow, they are slightly shirred on bands of heavy beaded embroidery; thus the bare arm shows plainly through the chiffon and the banded cuff below gives from a distance the effect of an unattached piece or bracelet, encircling the upper arm.

GREEN AND MAUVE COMBINED WITH WHITE ORGANDIE

Another gown, displayed just before its owner stowed it away in a trunk, preparatory for a trip to the south, gave a good suggestion for wear in the summer. It was a filmy white organdie, made most simply, with a low, frill-finished neck, but what was especially atractive about this little frock was the delicate pattern hand-printed upon it, in colors—a cool green and mauve—which extended down the skirt and appeared also as trimming on the bodice. About the bottom of the skirt was printed a broad band of black, making a strong contrast. This is a very serviceable touch, since the skirt bottom usually becomes soiled so soon. The hat which was to accompany this costume was a large shape of white straw, faced with black straw and trimmed with long wistaria blossoms in pastel shades, attached to the centre of the crown and drooping over it on all sides.

ELABORATE BUT PERFECT TOILETTE

Some women are clever as to the details of their gowning, while others excel in effecting a very wonderful tout-ensemble; but it is only a few that are gifted in both particulars. An example of this truly happy combination was seen in a young matron of great beauty and charm who was dining with a party of friends at a fashionable restaurant. She seemed to have neglected nothing—color, line, and individuality, all had been considered and treated with skill. Her hair, a glorious Titian red, was dressed in the present approved style, yet slightly modified to conform to her type of features, the front being in pompadour and the back arranged with lovely, thick twists, held in place with jeweled pins. Green was the color of her gown and the skirt proper, underneath the tunic, was embroidered to above the knees with tall, graceful iris motifs in many colors, mauve, gold and yellow predominating. The bodice was fitted quite snugly over her slender figure, and a long, scant tunic in coat effect, finished with



Picture hat of fine black straw with dogwood blossoms, in the much trimmed fashion of spring models

an edging of hand embroidery, veiled the gown to below the knees. Over her lovely shoulders was draped a scarf of gold filet, finished at either end by a deep border of sable and real Valenciennes. Emeralds and diamonds adorned her fingers, and a rope of medium-sized pearls was twisted about her throat, to hang to the waist line, where was suspended a large pear-shaped emerald.

THE REJUVENATING TUNIC

This idea of a close-fitting tunic of chiffon cloth, or net, in self tone, is excellent for renovating an elaborate gown which has grown slightly passé. One such, of olive green Liberty satin, draped in surplice effect about the figure, with a graceful, untrimmed skirt, was greatly improved in its second season by a sleeveless coat tunic of fine, green net, bordered with a band of gold lace, about an inch wide, set just within the hem. It hangs in the back straight from the shoulders and is laid open in front so that the bodice trimming is only half concealed.

ODD AND NEW JEWELRY FANCIES

A pretty conceit which has come from Paris, is in the form of a jeweled disc, made of brilliants, in an exact reproduction of the work of the incomparable Cartier. The original discs or medallions, as made by Cartier, are suspended each from a slender platinum chain, reaching to the bust, like a locket watch in effect. The clever imitation stones are set in sterling silver and they are so beautifully mounted that even an expert would have to look twice in order to see that they were not genuine. One of these novelties gave a pretty finish to a French embroidered blouse of maroon colored batiste. The disc was composed of a flat piece of mother of pearl, about the size of a twenty-five cent piece, with a single sparkling brilliant set in the centre and a surrounding circle of small brilliants. Another style which was well displayed on a white blouse, appropriate for wear in the morning or early afternoon, was an exquisite filigree design of tiny brilliants, laid over a background of black velvet. About the size of a silver dollar, it hung, suspended on a delicately-wrought chain of silver.



Dinner gown of crow blue chiffon and satin, the upper portion of skirt and sleeves of gold lace over white. The ornaments are butterflies of black Chantilly lace. The tucker is of gathered pink chiffon

NEW AND EFFECTIVE

An effective finish for a cloth or satin opera cloak is to be seen now and then, which from afar has the effect of a piece of Oriental work, so well blended and soft are the colors of which it is composed. The foundation is of velvet, in the color of the cloak, and by some peculiar process, known only to one firm, a decorative pattern is marked on it in relief and afterward colored in harmonizing tones. One pattern, combined with a peacock blue coat of satin finished broadcloth was done in the peacock feather motif with the natural green and blue tints on blue velvet, and another was seen in pine cone design, marked in shades of brown, with touches of bright orange. This band trimming is shaped as ordered, so that it may be used to form any design. Opera bags come to match, making a charming addition to the toilette for anyone who craves for originality.

STRIKING COSTUME OF CARNATION AND BLACK

To be worn at the Casinos of European winter resorts was a gown of carnation satin, made to fit snugly to the form and veiled by a full tunic of fine black net. A sash of black velvet was designed to tie about the hips, with the long streamers and loops hanging in the back. Bretelles of black velvet came over the shoulders, and the upper bodice was finished with a bertha effect of fine white lace. This combination of colors is strikingly effective and especially becoming to the pale-faced, dark-haired types. The jauntiest of toques, trimmed with a large offstanding carnation colored aigrette was designed to top this costume. (See illustration.)

PRETTY COTTON FABRIC

The striped cotton madras cloths with half-open-work and a satin finish to the stripes, has this year a new touch which puts them into the same class with robe gowns. On the bottom of the skirt portion is a knee deep design all round which shows wide apart meanderings, partly in braid work, with touches of the satin stitch figures in vogue. There is showiness in this sprawling crudeness for skirt ornamentation, but it will appeal only to certain tastes.

SLIMNESS OF OUTLINE ABOLISHED

There is found a convincing suggestion that the slimness of skirt outline is no longer to be continued. American women are unwilling to give this silhouette up; neither do they relish the abandonment of the longish coat, but the pressure to the contrary later from the other side, will probably be so strong as to force a change. Jaunty and trig is the suggestion of the short-coat suit which will eliminate those over-emphasized, long, lank, shapeless figures. It will prove a boon to the weary-eyed, assuredly.

BE CAREFUL ABOUT COIFFURE STYLES

It is a matter of experiment altogether how an aigrette, a plume, or any fancy coiffure whatever shall be worn. Those who follow models—or seeing another woman looking well in her coiffure, determine to follow that particular style—usually fail lamentably in wearing what is becoming. The



This striking costume of black chiffon over carnation pink satin will shortly be seen at the Casino at Monte Carlo. The turban is of tulle with stiff white aigrettes

capture of real becomingness in such matters, is gained by means of experimenting. If the fancied ways of wearing coiffures are all trying, and the experimental ways fail as well, give them all up and depend entirely on the style of hairdressing most becoming to you. There are heads and faces that are really deformed when ornamented in the present mode. It is never a mistake to study what is becoming and to cling to it.

THE SEPARATE GUIMPE

It is a well established fact that all guimpes which fill in the openings of bodice necks should be separately fitted affairs. Few comparatively make this a special outfit, and grant themselves the luxury of this separateness. If it was realized fully how much more grace and ease ensue from these fitted guimpes, fastening over the corset and well fitted to the lines of the neck and bust, in security, the makeshift way of adjusting them would be less in favor. There is a special art in fitting these accessories, including those becoming tuckers, modesties and under-sleeves, all of which are at present so indispensable, and undoubtedly are to be worn quite as much this spring and summer.

BLUE THE FAVORITE COLOR

The wondrously lovely blue that charms as much by night as by day is the idol of the hour. We meet it wherever the most exclusive dressing prevails, and no other gown seems comparable in its vicinity. At a notable musicale such a gown was worn a few evenings ago. Above the lovely untrimmed blue satin skirt forming a loop train, the bodice in all its beauty rose in enchanting lines, glistening in that marvelous sheen.



EARLY SPRING MODELS FROM FRENCH DESIGNERS

SHOWN BY GERHARDT

FOR "FASHION DESCRIPTIONS" SEE PAGE 88



EVENING CLOAKS OF SATIN AND A SIMPLE DINNER GOWN

FROM HOLLANDER

FOR "FASHION DESCRIPTIONS" SEE PAGE 88



ONE PHASE OF THE SPRING MODE IS DISTINCTLY RUSSIAN

FROCKS OF FOULARD AND PONGEE FROM SAKS

FOR "FASHION DESCRIPTIONS" SEE PAGE 88



TURBANS ARE TALL, AND TRIMMING EFFECTS ARE WELL TOWARD THE BACK IN MANY OF THE NEW SPRING MODELS

FROM GAGE BROS., CHICAGO



TAILOR MADE LINENS AND A PRETTY MORNING FROCK

FROM STERN BROTHERS

FOR "FASHION DESCRIPTIONS" SEE PAGE 88



Quaint dancing frock of the new silk crepon, with the little flat paddle-shaped sash of the fifties

THE COMING MODE OF 1910 AN ECHO OF 1850

FORETOLD IN VOGUE LAST SPRING



Picturesque hood of mousseline and lace

A PASSION for the modes of half a century ago appears to possess, alike, designers and clients. The decade between 1850 and 1860 includes examples of the best gowning of the last century, and suggestions of them show clearly in the latest modes. Several famous French houses are exploiting these quaint fashions, and they are likely to be the really "new" note in this season's designs, although Vogue has steadily pointed out the tendency toward this revival since last April. Drecoll is showing some adorable frocks that, save for the immense hoop, are nearly duplicates of the gowns worn by the belles of the fifties.

On this page are shown some good examples of this interesting revival. Drecoll originated the gown of soft white limousine covered to the waist with tiny lace frills; separated only by a narrowly folded belt of white satin, the frilled lace continues on the round necked corsage. Also suggesting quaint old-time fancies that Madame Wagner, the wonderfully clever designer of the Drecoll house, loves to portray, the gown of soft, oyster pink satin is trimmed with two deep flounces of splendid black lace.

Of the new silk crépon, its surface deeply crinkled, in a lovely shade of pale blue, is the dancing gown. Slightly deeper in tone, the silk bands that trim skirt and corsage and the sash ends are oddly edged with a zig-zag line of black baby ribbon. Of silk crépon also, in a lovely pale shade of rose pink, is the other dancing frock. The lower part of skirt, corsage, and sleeves, of a deeper tone of pink, are draped with garlands of tiny roses. Of plain white silk mousseline de soie, laid over pink mousseline, is the piquant evening hood exactly copied from an old painting in the Brunner Galerie. Double frills of Valenciennes lace fall over the face, and edge the prettily shaped cape collar.

Thoroughly of the fifties, and adorable, Countess Cassini's gown, worn at her début as a public singer, was of white Brussels net, deeply embroidered. White satin, narrowly folded, belted the round waist, tying in the middle of the back into a careless, short bow. Two lace flounces circled the softly gathered skirt; across the back breadth narrower ones mounted to the waist line. A long over-skirt covered the front, pointing to the hem in the middle, but pulled at each side into soft, evasive puckers.



Garlands of tiny pink roses and plaited ruches are used on this fascinating new-old model of 1910



Slightly modernized as to corsage, this lovely gown of oyster pink satin and black lace is a charming example of the modes of the nineteenth century



Drecoll is showing this evening frock which is a mass of tiny lace frills. The bodice has the true 1850 line with its sleeves off the shoulder



The beautiful frock of white Brussels net in which Countess Marguerite Cassini made her début in Paris. A gold filet in her hair was her only ornament



No. 1. Showing the coat that accompanies the serge gown of Fig. 2. Very handsome hand embroidery is used on the revers, cuffs and buttons

SMART FASHIONS FOR LIMITED INCOMES

THE SPRING TAILOR-MADE AND WHERE IT CAN BE FOUND AT MODERATE COST—AFTERNOON GOWNS OF FOULARD AND COTTON VOILE A WISE CHOICE FOR SLENDER PURSES

SINCE it is the small tailor starting business in a side street who is very often the future head of some great establishment on Fifth Avenue, it is wise to take advantage of this evolution while in its infancy. And there is no reason why one should not get good results at the modest shop where one is fitted by the owner; for is it not the same workmanship that is employed at larger places? Then, too, even those women who patronize the most expensive tailors like to get certain gowns at the minimum price. Stowed away in a convenient but not fashionable neighborhood is a tailor of this class whose work is excellent. Hs is conscientious and painstaking and can be relied upon to keep his word as to appointments and delivery. His own materials give plenty of variety to choose from and are fully up to date, but if one wish to have materials bought elsewhere made up here, he is quite willing to accept them. As he is in touch with the latest models, his output has the right cut. In quoting prices one will see that they are only fair for good work, yet far below the average. A plain tailored suit of imported serge or cloth costs $50 with the goods furnished, the price for making alone being $25. Long separate coats in various models, for motoring, traveling, etc., are $16 up for the making, in pongee, cloth, etc. Linen suits, in qualities that do not shrink, and in colors as fast as it is possible to get anywhere, are $30. Separate skirts of piqué, linen or duck cost $12.

The suit which is shown in the first and second sketches is a model originated by this tailor, a one-piece gown and coat to match. Its material is a two-toned diagonal cloth, the rib very narrow, the colors blue and black. The skirt comes up just a grain above the waist, and the bodice has much the effect of a bolero. Hand embroidery is used to trim; bands of the cloth about two inches wide being worked in a flowered design in dark blue floss. This is generously put on, and borders the round yoke, the cap of the sleeve, the cuff, and also forms a half belt on either side. The bodice is not only smart but serviceable, as there is nothing perishable about it, the only thin materials used being a collar and yoke of heavy black net in Brussels mesh over blue chiffon; the under sleeve is of the goods. Specially graceful is the skirt gored at the hips so that it preserves slenderness, and with its plaits brought in just about on a line with the knee in a panel. The front laps over toward the left with a loose edge; that opposite the plaits widens into a tab on which are three diamond-shaped buttons, covered in the diagonal and embroidered in a small conventional motif. Similar buttons are seen low on both sides of the waist, marking the line that carries up from the skirt to the shoulder. Revers and cuffs of the embroidery trim the coat, a long roll coming almost to the waist line. The cut and fit are excellent, and the costume is one that would do credit to establishments of far greater pretension than this one. Good quality satin is used to line the coat. In such materials as I have described he will make this model for $85 or $90, so that it is self-evident that one accomplishes a great saving by going to this man. The model is an excellent one for linen, as it is severe enough for the heavy, coarse grained weaves that are so much liked, and is relieved from coldness by its trimming. The price in linen is $60, or if a less lavish use of embroidery is desired the suit can be made for $50. Willow green or wistaria would be lovely in it, while white embroidered in white mercerized floss is stunning. The coat will make up well without a lining in thin materials, such as linen, pongee, or some of the new heavy weave silks.



No. 6. Very deep tucks are a feature of the new French blouses

FOR TUSSORAH SHANTUNG OR FOULARD

The third drawing shows a lovely model suitable for any of the summer silks. Those who wish something quite substantial should select tussorah shantung or foulard if thinner silk is preferred. There is nothing elaborate in the treatment of the gown, yet it has one or two touches that are distinctly new and quite out of the ordinary. Notice, for instance, the cross tucks on the hips, a group that may include from three to five. Their fullness is released at either end, leaving a little fall of the material to drop down toward the hem. The placing of these tucks allows the upper part of the skirt to take on a yoke effect across the hips. Another point that marks this gown as one of the latest is the insetting of dyed lace around the armhole. A loose edge runs out a little way over the sleeve, the lace being, of course, the same color as the material. In the original Irish was used, but one can just as well substitute something else. The top sleeve is draped across, its fullness being just tacked on the lining. Its turn-back cuff may be either of itself or the lace. Net forms the under sleeve as well as the collar and yoke. Cording (the material put flat on a cotton cable cord) borders the yoke and the upper edge of the soft girdle of the goods. There is a black satin tie at the front of the collar which comes out through a slit in the front of the waist just below the bust. No lining is required in the skirt, but there should be a foundation under the girdle. The skirt will be prettier long, as the horizontal tucks are not so well adapted to walking length as to a full length. The waist may be fastened either on the left side and shoulder or in the back.



No. 5. Smart small hat for general spring wear

Among the foulards that will be suitable for this gown are the French shadow weaves which have a pattern in white and a second design in the background in self-tone. These are almost like chiffon, so gossamer is their texture, and owing to the double design they are unusually rich in appearance. Excellent value is afforded as the width is forty-four inches and the price only $1.50 the yard. Arab silk is $1.35 and twenty-seven inches wide. If a dark blue foulard with a white figure is chosen the lace should be dyed dark blue with a dark blue net lined in white for the lower sleeve. Gray tussorah shantung is lovely in this model with the touches of black. The model is also effective in linen. The prices are as follows: in silk, $45 and $50, according to quality of materials and lace chosen. In linen the dress will be made for $40.

AFTERNOON GOWN IN VOILE

Cotton voile is a boon to everyone, but especially to her of the shallow purse who must make each purchase cover as much ground as possible and entail only a small outlay at that. For warm weather one voile will give as much service as three or four muslins. It never needs pressing and is not affected by dampness, so that it is ready at any moment to slip into. The manufacturer has realized the great possibilities of this fabric, and we find that he is continually enlarging its scope. In the fourth illustration there is a suggestion for putting together one of the newest designs in bordered voile. The material is exquisite, the ground white with a colored dot here and there, the pattern on the border being a bold arrangement of flowers. No two are identical, but there is a full choice and a large assortment of colors, including green, raspberry, blue, brown, wistaria, gray and black. A lining is necessary as the material is rather transparent, but this need not be of silk. With so much pattern the frock must be kept simple, re-

(*Continued on page 70*)



No. 2. This pretty frock of serge, beautifully embroidered, and with a coat to match, is made by a clever little tailor for the moderate price of $85



No. 3. Simple model on good lines. Any of the new foulards or Shantungs will make up well in this style



No. 4. The spring designs in cotton voile are lovely, and charming frocks may be made of it at little cost



SOME OF THE MOST SUCCESSFUL NEW MODELS SHOW CLEVER COMBINATIONS OF TWO OR MORE MATERIALS—A PRACTICAL SUGGESTION FOR LIMITED INCOMES

FOR "FASHION DESCRIPTIONS" SEE PAGE 88



No. 2—Suit of sand-colored serge trimmed with loops of silk cord and buttons. The jacket is slightly short waisted

SEEN IN THE SHOPS



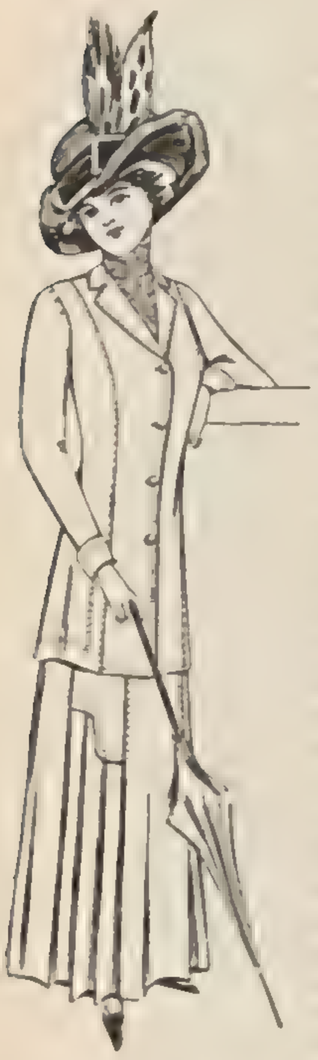
No. 1—A Russian blouse model of black and white striped serge; double revers of black and blue satin



HERE are one or two points that stand out as marked characteristics of spring suits, and it is interesting to note in them the gradual swing of the fashion. Jackets are slowly but surely becoming shorter, the longest now reaching only a little below the hips. Semi-fitted backs are still greatly in evidence, but the fronts of coats that depart from strictly tailored lines show the influence of the Russian blouse model. Either the regulation style in this is used or it is adapted so that one has a blouse for the upper portion, a well indicated waist line, and some fancy treatment of the skirt of the coat. Walking length is seen in almost every cut of skirt, and plaits, arranged simply or in panels, are universal. Sleeves are a little larger than they have been, put in with gathers or flat plaits, but their size is not yet increased above the medium. There is a tendency to somewhat rough materials, in mixtures, plain colors appearing in smooth, fine-grained serges, few in broadcloth.

BLOUSE SUITS

The model shown in sketch No. 1 is a copy of a French one, its material a fancy black and white suiting in a very narrow stripe. The coat has its fullness caught in by shallow tucks at the waist line, which is seamed where the lower portion is joined on. The back is altogether plain, without tuck or plait, and fits well though not tight. From shoulder to bust there is a seam, which takes up all that is too ample across the yoke and gives a fit that is smooth and perfect. One long black satin rever follows to the waist from the collar, topped by a second one that is of old blue satin with silver and rose passementerie above and satin again below. This bit of color tones up the neutral tint of the costume as a whole. The sleeves finish in points at the hand, above which there is a long cuff buttoning up the outside, with the fullness from the top ending at the elbow. Very snug and flat are the skirts of the coat, with a lapped seam up either hip, marked by cloth buttons. Two seams with loose edges down the back give almost the effect of a box plait; at the front the edges meet straight and plain. A white satin lining is used. There are numbers of plaits in the skirt—a double boxed treatment both back and front with inverted plaits at the sides. The blouse gives quite as much the look of a gown as of a suit, and may be worn with a dicky if it is not necessary to remove the coat. In this case inner cuffs of some kind will be necessary as the coat sleeve is too large at the wrist to give proper finish. With a waist beneath the blouse is treated as a coat. Various other fabrics are to be had in this model, some on hand, others made to order at short notice. Price $50.

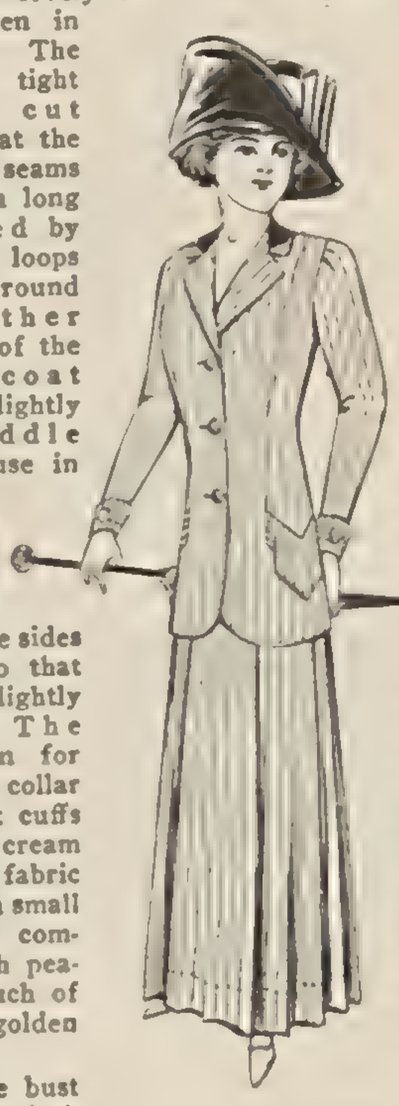


No. 4—Navy blue serge of finest weave is used in this well-cut model

SAND-COLOR SERGE

The design of the second suit in this week's sketches was originated by one of the renowned Paris makers, and combines to perfection the latest departures with simplicity of outline. For it has been chosen a serge so fine that it is almost a cashmere, in a lovely tan with the pink tone that is seen in seashore sand. The back is nearly tight fitting, cleverly cut with one seam at the middle, the side seams coming down in long points, marked by cords of silk loops with a small round ornament at either end. The line of the bottom of the coat curves up slightly across the middle back. The blouse in which the front is arranged has a skirt set on, following round from the points at the sides and attached so that the effect is slightly short waisted. The trimming chosen for the long roll collar and the straight cuffs is beautiful, a cream basket weave fabric embroidered in a small flowered design combining gold with peacock blue, a touch of amethyst and golden brown.

Just below the bust the coat closes with large leaves of cord. Ornaments like those already described on the back are placed on either side of the front. The sleeve is a regulation coat model, cut very generously. In the skirt the plaits are simple and not heavy, but stitched low, midway between hips and knees. Tan satin lines the coat throughout. This suit sells for $60.



No. 3—Smart tailor-made of black and white striped cloth with green pipings

BLACK AND WHITE FANCY SUITING

There is a rough finish to the goods in which the suit of the third drawing is presented, its coloring being black and white. The model is unpretentious but smart, and practical for any kind of wear. A single-breasted jacket extends just below the hips, fastening with silver and black buttons, and rounding off at the fronts. The revers are of the material, the collar of black satin piped in green. There is a fancy blind pocket, a pointed piece stitched on with a loose flap set under it. A similar treatment is put on panel fashion at the middle back, below the waist, with buttons to mark it. The top of the skirt is gored, with a half-yoke idea at the sides, below which are side plaits turning toward the back. There is a single box plait both back and front at the middle. Price $45.

BLUE SERGE TAILORED MODEL

Nothing new, no matter how charming, puts blue serge in the shade, for this old stand-by has merits as to service and attractiveness that never stale. The fourth illustration shows a neat little suit in a fine grained weave that costs only $30. The plain coat is lined in dark blue satin, is semi-fitting and single breasted, with a slantwise side pocket. A new touch is given by a heavy row of stitching two or three inches inside the border of the coat, giving the effect of a facing put on separately. The skirt has a box plait both at front and sides, between which are deep plaits in groups that come from under a shaped piece at the top. The back has plaits entirely across it, placed low down, so that from beneath the tails of the coat the look is very full. For this the price is $30, and one could not have a greater bargain, as it comes from one of the best houses and is cut on the most approved lines.



No. 5—New lines for the separate coat of black and white serge. Collar of black moiré

SEPARATE COAT IN CHECKED MATERIAL

Before it is realized mild spring days will cause furs to be discarded for lighter weight wraps. That indispensable garment, the separate coat, is shown in a number of new models and clever treatments, so that it is easy to find something both pleasing and suitable for every taste and circumstance. Black and white checked serge continues a favorite for this wear, and justly so, since it is to be used with various suits and gowns and looks well with all. The fifth sketch reproduces a very smart coat, simple but with just enough individuality to give it distinction. The back is straight and rather loose, the double-breasted front fastening first at the bust with a modest small button, and again below the waist with three very large ones that come through a notched flap. The sleeve is large and plain with a piece of the goods brought around from the inside arm, cuff fashion, and stitched down with buttons. Black and white forms the revers, while the black moiré collar spreads out broadly on either shoulder with large buttons to weight it down. A chic touch is the lining, which is green foulard with a close-set conventional block pattern in white. Price $50.

OLD BLUE SERGE COAT

A lovely shade of blue in wide-waled serge is the color of the coat that is the subject of the sixth drawing. It is severity itself in design but well proportioned and well shaped. Large smoked pearl buttons fasten the double-breasted front, and there are curved flaps to the pockets and curved straps on the cuffs. The back is quite loose with inverted plaits held by buttons running up the middle seam. The price is $30, but the identical coat is to be had in other fabrics—cheviots and different woolens—for $20.

SILK WALKING PETTICOATS

As an exception to almost everything else silk petticoats have dropped in price during the last few years, and one can now get the best qualities and latest models even cheaper here than in Paris. Splendid skirts sell as low as $5.95. For this sum there is messaline in all colors with gathered ruffle on top and a second beneath. This silk wears well, far outlasting taffeta, besides which it moulds well to the figure. Chiffon moiré is another silk that is much to the fore in this department. It comes in all colors except black. It has somewhat more body than messaline, but is equally soft. A very pretty one has the bottom of its top flounce in small plaits. This sells for the same price as messaline. Then there are the silk jersey top petticoats with messaline for the flounce. The demand for these is very large as both fabrics wash perfectly and are therefore hygienic for street wear and practical in the lighter colors. Many women use them for tennis under duck or linen skirts. Prices for these range from $5.95 upwards, according to the elaboration of the silk. Last in the collection are excellent petticoats with tops of light-weight thin mohair with a double flounce of taffeta, which are at once economical and good looking. Nice ones are to be had for $4.50; others cost upwards to $7.50.

NEW EVENING PETTICOATS

have the top of crêpe de chine, which is exquisite in white and in all the light colors. On this, attached just below the knee, is a deep plaited flounce of white net, put on with a ribbon and beading so that it can be easily taken off. There is a deep edge of valenciennes on this, as well as on the under ruffle of plaited silk. Price $16.50.



No. 6—Loose coat of wide waled serge in old blue color, trimmed with smoked pearl buttons

EMBROIDERED FLOUNCINGS

More than ever beautiful are the new flouncings by the yard for lingerie gowns. The designs, though done by machine, are beautiful, the latest patterns being especially lovely. Among the less expensive qualities there is an adaptation of the daisy motif in a double row, one above the other, making a deep border. This on white batiste is very effective. Price $3.75, 27 inches wide. Still less expensive is a conventional lotos flower design in solid padded work, with polka dots scattered above. This sells for $2.75 in the same width as the other. Quite an elaborate example is one with a border of imitation Irish lace (a good reproduction) which runs up into points into the batiste. There is a flowered design in embroidery to supplement the lace. The price of this is $2.95 the yard.

Ecru is to be a favorite color for lingerie gowns this season, and the flouncings of it are entrancing. There is one with an eyeleted scallop on the edge, each scallop enclosing a medallion of an embroidered rose. Running up above this are single roses with open figures interspersed. A twenty-seven-inch width in this is $3.95. It is intended for the waist, while for the skirt there is a forty-five-inch width at $10.95. Four and a half yards, or a little less, are required for the latter.

ROBE GOWNS

in white batiste, Swiss and lawn are popular with colored designs in either cut work

(*Continued on page* 38)



LAVISH USE OF HAND EMBROIDERY IS SHOWN ON LINGERIE AND NET FROCKS

FROM MOGABGAB

FOR "FASHION DESCRIPTIONS" SEE PAGE 88



Hat of ecru chip trimmed with pale blue roses and moiré ribbon. The ribbon is used in a bow of sharply cut ends



Large, open-mesh black straw hat with pink roses banked around the crown and erected in a tall pompon effect at the left side



Black Neopolitan hat turned up at the left side and trimmed with a wreath of black straw flowers and peach-colored ribbon

(*Continued from page* 36.)

or blind embroidery. These range from $18.95 upwards, with sufficient material to make and trim the waist as well as the skirt.

DUTCH COLLARS WITH JABOTS

The plaited neckwear seems more popular than ever, for where we formerly had a flat collar with a plaited frill as its accessory, now there are shown plaited collars as the latest French fancy. Such an one in fine white handkerchief linen has graduated polka dots, four deep, embroidered inward from the edge, and a fancy scallop as finish. This costs $5.95, and a side jabot to match is procurable. On the same idea is a plaited collar with only two rows of dots and an edge of real valenciennes. Price $8.25. The jabot is wide at the top and narrows down to almost nothing at the bottom; it costs the same as the collar. The single plaited jabot falling to one side is the accepted style for the coming season.

REAL LACE JABOTS

in Point de Venise, Duchesse and rose point are in fashion again, bringing to mind the charming neckwear of our grandmothers. A lovely little short, flat jabot of real Point de Venise, with a second piece below of real net edged in the lace, sells for $4.50. The upper tab is short, showing the net below. Duchesse and rose point are beautifully combined in a jabot of three graduated tabs, one above the other, each with a rose in the middle. This sells for $4.75.

COLLAR AND CUFF SET

In the finest materials and workmanship is this soft handkerchief linen overspread with a slender embroidered vine and delicate flowers, with circles of fine baby Irish lace inset. Both collar and cuffs are straight plain bands of linen, lined with the material, having on the upper edge an inch-wide frill of very narrow linen plaiting hemstitched by hand. These cost $10.50 the set.

SPANGLED OPERA BAGS

are a lovely novelty for wear with evening gowns. The bag is made of taffeta with spangles sewn thick in a solid mass on one side. The bottom is rounded, the top scalloped. One in ashes of roses is pretty, and opalescent colorings are especially so. Price $10.

A NEW SILK

This has taken the sartorial world by storm, and deserves its popularity, for it is superb in quality and just the right texture for summer gowns. On the order of pongee in character, it is very rich in weave, giving the effect of a heavy crêpe de chine. All the new colors are to be had in it, one of the most popular being banana brown. King's blue is also a great favorite for spring frocks. Price $1.25; width 23 inches.

BORDERED BATISTES

have become so standard a summer fabric that the present great variety of new patterns and colorings was to be expected. A solid wistaria has three bands of white at the bottom, some two inches wide, with a little stripe of the purple just inside the

(*Continued on page* 89)

THE PHILOSOPHY OF DRESS

The American Woman's Opportunity

WE AMERICANS pride ourselves, and not without some reason, upon our good dressing. This standard that we have set ourselves, however, needs to be examined before we can either claim it all as our own, or call it wholly good. Its excellence lies, all will admit, first, in the uniformity with which all classes and all types conform, each season, to more or less fixed patterns in clothes, admirably adapted to our social and climatic conditions; second, in a certain perfection of workmanship, and, finally, in a fresh precision of every line and fold that comes from vigilant care and constant replenishment.

All this, however, is the result of well-night world-wide markets, of indefatigable and enterprising importers, of manufacturers of energy and imagination, of technically efficient dressmakers and tailors, and of a financial situation where money is freely earned and freely spent. In the sense that our own American conditions and ideals have brought about this standard of good dressing, and that our commerce offers us a wide field for choice governed by our personal taste and knowledge, it is our own. But from a true individual standpoint are we not wholly without personal initiative? If we consider that dressing is a purely social function and has no more individual application than municipal government or public schools, demanding only the greatest good for the greatest number, well and good.

Or, if we consider that in periods of beautiful dressing in past ages, or among especially artistic peoples—in ancient Persia, for example, where men were wondrously attired in rich brocades and in fine cashmires and gauzes impalpable as dew and impossible of weave to-day; in Greece, where simple line and fold were perfection itself; in China, where the art of embroidery reached its hight of beauty; among many of the peasant peoples of the four continents, even unto the Asiatic Esquimaux, who bordered their fur garments with mosaics of furs that we would do well to copy—if we consider these things, we see that the beauty of the costuming developed from the fact that during generation after generation, influenced but slightly by the outside world, one style of costume was clung to, and all the richness and taste of the nation or tribe were lavished in perfecting its detail of needlework, its subtlety of design, its suavity of weave and texture.

It is true that when we study the history of dress we see that every historical event has had its subtle influence on the dress of the period—the saints of the fifth and sixth centuries were sculptured on the Gothic cathedrals of the eleventh and twelfth centuries wearing the robes of the workmen's own times, and these robes are seen to bear strong Oriental influences, due to the noble ladies who traveled with the Crusaders to the Holy Land, bringing back a love for thin clinging robes of silk or crêpe, hung full from an Oriental ceinture placed below the torse, which is encased in a skin-tight garment. Did they not bring back as well a feminine coquetry learned from the inhabitants of the harem, that caused them to be accepted by their husbands as quite other than their previous vassals, who might be treated as harshly as a man did his animals? Then began the age of chivalry, when woman was placed on a dais and all but worshiped. Again, Byzance took the simply-draped Roman robes, and, adapting them to its mode of thought, turned them into rich hierarchical garments, heavily embroidered and stiffened with gems and bullion, the stola or Roman robe becoming the stole, the graceful Roman wrap becoming finally twisted into a mere broad band of inflexible embroidery encircling spirally shoulders and hips, and Cæsar's simple laurel wreath changed to a coronet of beaten gold and jewels. And, still again, Napoleon's soldiers brought the Oriental shawl into Europe and the twisted turban we are wearing again to-day, while Josephine herself brought home from Italy the cameo and the pseudo-classical robe. Endless are the comparisons to be made in this direction.

But if we find everywhere, at all times and all places, some signs of outside influence at work upon costume, never have such influences been so constant, so widespread, as during these days of railroads, telegraphs, explorations and excavations, and all that tends to make the world a smaller and more familiar place than it was to the ancients. America has a chance that is without a parallel in history. During the years of our struggle for colonization, independence and world power, we have been occupied largely with matters political and commercial. To-day, our immense nation is still in the making, but under the most cosmopolitan and prosperous conditions, when not a corner of the earth does not contribute, not only its share of brawn and brain, but its invention and its art. We not only have all this knowledge brought for the first time to help a nation in the building, but we have come to understand how much we can learn in some particulars from many of these past civilizations.

For example, art in America to-day has no real social position; it is, as yet, alas! but the pleasure of the minority, or the snobbism of the plutocrat. Art is not a vital necessary, the unconscious requirement of the masses. Art begins with personal adornment and the adornment of the home. What an opportunity for the American woman, in her free and prosperous condition, and with her superior mental training, to take advantage of all these wonderful opportunities and bring her personality to labor with the clever dressmaker and the enterprising importer and the imaginative manufacturer, for the production in time of a distinct American taste that will be without an equal. What might not the "Melting Pot" produce in the realm of dress!

THE SILK AND CHIFFON BLOUSE

IT IS a pleasing fact that the tone of both silk and chiffon blouses continues to be lighter in shade than the costume with which they are to be worn. Two or three shades may be involved becomingly in such waists, as well as a mingling of thick and thin materials. As an instance, a lovely combination had the lower half of the waist front and back laid in small box-plaits of Charmeuse in a pale shade of peacock blue. The long sleeves of the same silk were plaited at the bottom into a high cuff line. A half-low empiècement of corded silk, two shades darker, formed in the middle front a square tab effect, and it was added to by a straight downward band narrowing into the waist's entrance into the skirt. This front empiècement was trimmed with satin buttons, to match the corded silk, in pairs and loops the entire length. Above the low neck of this empiècement was a second neck piece, not more than three inches wide, of satin the shade of the buttons. On this satin top was embroidered a dull all-silver design. A high lace stock in all-over tracery, tinted a deep cream color, put on a becoming touch for whoever should wear it.



THE NEW SPRING TURBANS AND SMART WALKING HATS

FROM BURGESSER

FOR "FASHION DESCRIPTIONS" SEE PAGE 88

DRESS ON THE STAGE

Billie Burke's Faultless Taste in Gowning Creates Sartorially a Vivid Picture of "Mrs. Dot"— Other Women of the Cast also Wear Smart Frocks

By Eleanor Raeburn
Character Sketches by Jean Parke



CONVENTION requires that woman shall be suitably dressed for all occasions, and feminine opinion favors the belief that her attractiveness increases in proportion to the beauty and chic of the gowns that she wears. Naturally, the personality behind the gown has more of an opportunity for expression on the stage than elsewhere, and for this reason the attire of certain actresses always excites interest and remark. Billie Burke's personality is distinctly of the refined type, and therefore it would appear almost impossible for her to make other than a refined impression in any part that she assumes; and by the same token, her costumes represent a refined and truly correct taste. She never overdresses, although frequently representing the extremes of modern style. Moreover, she is daintily pretty, in an individual way.



Of rose color chiffon, the tint of Jacqueminot roses, and embroidered in two tones of silver, this is the loveliest of Miss Burke's new frocks

Whatever may have been Marie Tempest's interpretation of the character of *Mrs. Dot* in this Maugham play, written for her, Billie Burke makes it an altogether delightful picture so far as she is concerned, and her first entrance sets the pace for the latest features, according to the London standards, of the popular three-piece costume for walking or afternoon wear. The material is white charmeuse, and the narrow-plaited skirt presents the unusual effect of a tunic falling over the plaits and visible below the medium-length coat. The long tunic as a part of the coat-suit has not been much in evidence, hitherto, but it has arrived. It is noteworthy that the tunics worn by Marie Tempest in "Penelope," and by Billie Burke in this play, are all extremely narrow, almost close-fitting. This charmeuse tunic, which is irregular in shape, is caught low on the left side with a large buckle made of the same white silk passementerie that is used for trimming the coat. This garment is the dominant feature of the costume, and is rather below medium length, being cut away sharply in the fronts, and having fullness set into the sidebody seams at the backs, below the hips, in the form of double box-plaits. These plaits do not hang loose, but are sustained in flatness to the lining, and held in by an additional facing of black satin. Do you catch that? An inside two-inch facing of black satin on the white lining of the white coat? The sidebody seams are strapped from the arm-scye to the top of these plaits, in the military style, with the white silk galoon, and further decorated just above the plaits with four buttons and cross-strappings, this same military trimming being utilized upon the sleeves, which are without top fullness and finished with lace ruffles at the wrist. A fall of the fine écru-tinted lace forms the jabot, which is caught with a diamond brooch. A long shawl-collar of black satin makes the neck-finish to the coat, and where it ends at the waist-line are two ornaments with a loop across, these being medallions of the passementerie with a button in the center of each. Supplementary to this white gown is worn a large round-crowned hat of black moiré, faced with black velvet and turned away sharply on the left side. There is a pretty mount of white aigrettes on the right side, very full, and extending over the crown. The last touch of elegance to this magpie combination is the white silk *en-tout-cas* umbrella with the ebony handle.

The second act represents a terrace scene at *Mrs. Dot's* villa on the Thames—a charming picture, by the way—and the hostess is altogether bewitching in an afternoon-at-home toilette that combines cream-color with the new cactus red. This gown is made of very fine cream-colored net over a foundation of white satin. Exceedingly narrow is the skirt, but there is a bit of a train. The net skirt is finished at the bottom with a wide band of needle-run filet lace, and over this to knee-depth falls the tunic of net, deeply bordered with the same lace, but drawn down into two full sharp points over the train at the back, and the whole finished with white Venise lace banding. This banding extends up the middle of the back almost to the shoulder blades in a single panel, and up the left side of the front in a double panel in Russian style, being crossed midway of its length with passementerie buttons and loops. The bib ceinture of the same Venise banding makes a pretty finish for the net bodice, which otherwise would be decidedly plain, its only ornament in front consisting of a flat round bow of cactus-red ribbon, cut to resemble leaves—poinsettia leaves, except for color—set on the left side. Miss Burke's satin slippers and silken hosiery are of the same cactus red, and a strand of white coral beads encircles her throat; a cactus-red parasol adds to the pretty contrast. Her coiffure displays the flat Roman braids, and a bunch of short curls is placed in the center. Apropos, the coiffure worn by Anne Meredith as *Lady Sellenger's* daughter, *Nellie*, is novel enough to be worthy of mention. Her dark hair is parted in the middle, taken back over a roll on each side, and stands out with considerable breadth. In the middle, low down at the back, is set a small bunch of curls that rests on her décolletté shoulders in a quaint old-timey way.

The costume worn by Miss Burke in the last act delights the feminine contingent of every audience. Fashioned of deep rose chiffon—the color of Jacqueminot roses—it is embroidered with a rich design in embossed silver on the bouffant front of the bodice, and also on the tunic, front and back. This tunic is *sui generis;* it consists of two rounded straight breadths, hung with fulness at the waist-line, but so narrow at the knee that there is scarcely room to step in it. The foundation skirt of white taffetas is trimmed with a Spanish flounce of the chiffon, set on at the knee and overlapped by the bottom of the tunic, which is finished all around its edges with aluminum banding, the same extending up both edges of the side openings, being lapped across midway of their length with rows of silver buttons and loops. The bodice is also decorated with this same banding, which is set on in Breton style with a cross-band forming the square for the neck, above which is placed a décolletté chemisette of lace corresponding to the short undersleeves that fall below the elbow sleeves of chiffon. The crush ceinture is of silver ribbon. Her slippers of silver are decorated with Rhinestone buckles. A pendant of diamonds on a slender platinum chain is her only ornament. It is a toilette of great charm and distinction, not only for its color harmony of deep rose with the two tones of silver, relieved against the white, but also for its dainty simplicity and its suitability to the wearer.

The star in "Mrs. Dot" does not monopolize all of the beautiful gowns, however, for there are several worn by *Lady Sellenger* (played by Annie Esmond) and her daughter (Anne Meredith) which are deserving of more than a passing thought, as they are indicative of the coming mode. Miss Esmond wears in the first act an attractive reception costume of silver-gray Liberty relieved with drapings, and trimmed with embroidered panels in shades of the self-color on the material; while her daughter's gown is of Nattier blue crèpe météor relieved with embroidered bandings set diagonally from the right shoulder to the left side of the skirt, at the foot. She wears a quaint shirred bonnet of the same color, tied with ribbons.



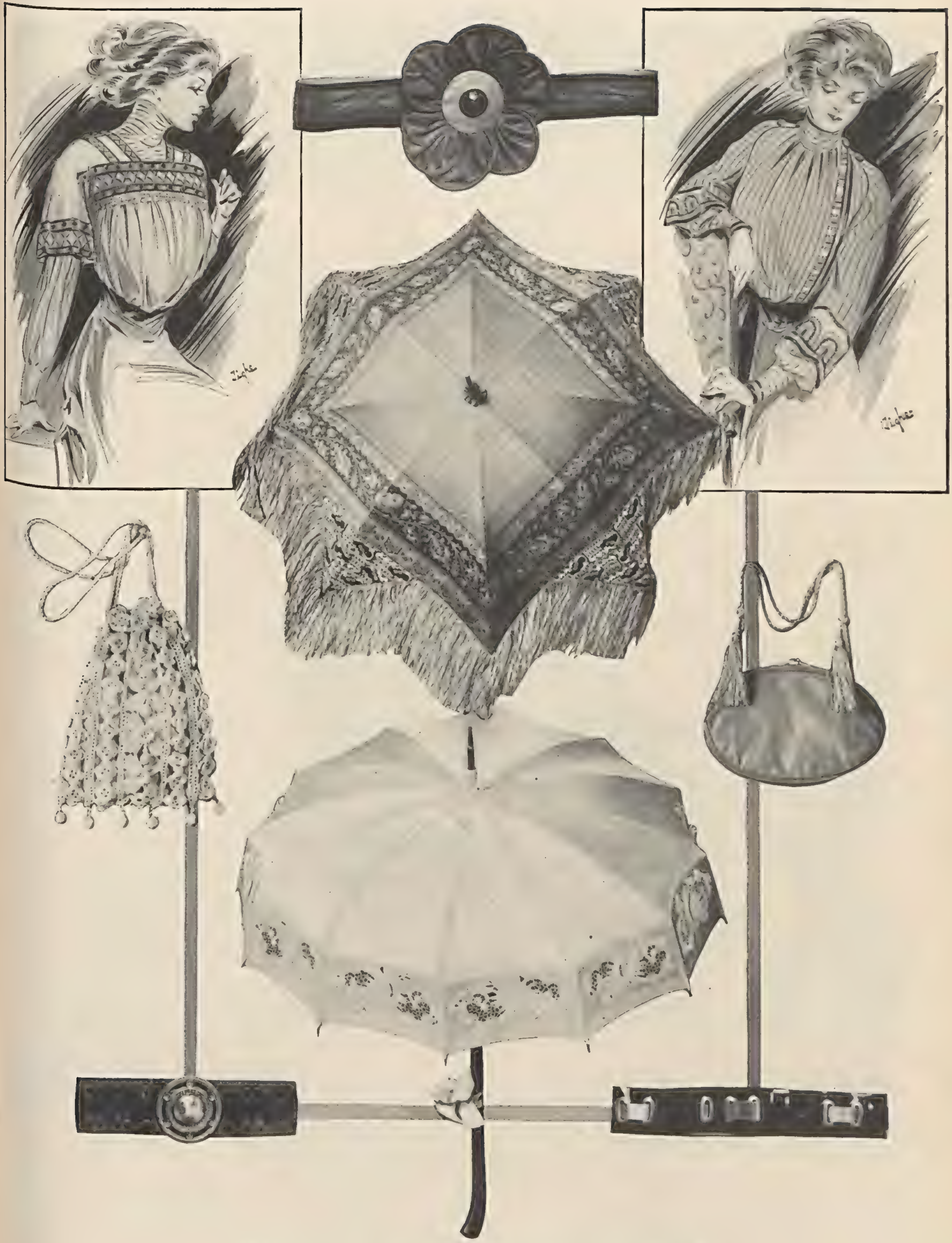
The stunning black hat with white aigrettes that makes such a becoming setting for "Mrs. Dot's" blonde coloring

In her next appearance, Miss Esmond's gown is distinctly novel and decidedly chic. It is of flax-blue cachemire de soie,

(*Continued on page 70*)



The charming gown of net that Miss Burke wears in the second act. Effective touches of color are introduced in the novel corsage bow of cactus red ribbon, the satin slippers, silken hose and parasol of the same lovely shade



SMART FRENCH BLOUSES, PARASOLS AND ACCESSORIES

FROM WANAMAKER

FOR "FASHION DESCRIPTIONS" SEE PAGE 88



THE ELDERLY WOMAN'S GOWNING

FUSSINESS of cut or decoration is almost as fatal as severity to the woman past sixty, and her color limitations should be studied seriously before her mirror, with a view to the complete harmony that her complexion allows. The woman with a high color must avoid many things that may be accepted by her sallow-skinned sister of the same age, and if she be uncertain of her own opinions, or insecure in her taste, she should consult authorities that are reliable. Too often the elderly woman becomes negligent in the care or arrangement of her hair, and the preservation of her complexion, but upon just such points depend the elegance, or the reverse, of her appearance, when suitably clothed by her modiste. Frequent brushing and massage will do wonders in avoiding an appearance of lifelessness to her graying hair, and attention to the needs of her skin is almost as necessary as the proper choice of a corset. This question of a suitable corset when the figure begins to droop, and the hips and abdomen become too prominent for fashion's decrees, is paramount.

A good model for a street suit for the coming spring is a semi-fitted jacket of medium length, a little below the hips, since all coats are to be shorter. The material is deep wistaria worsted with the



A smart street suit of wistaria colored worsted with self-tone moiré revers and cuffs

suéde finish, and the sidebody seams are extended into the shoulders, back and front. It is a good idea for the elderly woman—to whom severe tailoring may be unbecoming—to have this seam finished with a half-inch tuck or offset, as it gives distinction. This may be done, also, on the front side-gores of the skirt, overlapping the front like an inverted panel; or, indeed, upon all the seams, to relieve the plainness, for the skirt is devoid of trimming. A little fullness should be introduced into the top of the sleeve for a stout figure, as the arm requires it for shoulder-breadth. The jacket is fastened at the front with two ornamental passementerie loops and large crochet buttons of matching color, and the revers and cuffs are of self-colored moiré. The round collar, which meets the revers just below the shoulder, is handsomely embroidered on the material in a conventional design, and edged with a narrow gunmetal and black galon, which also appears upon the cuffs. With this costume is worn a black large-crowned toque of draped straw, trimmed with black velvet folds near the face, and a panache of black heron combined with ostrich tips on the left side, held with a gunmetal and amethyst cabochon; black or gray gloves; and a jabot of real lace caught with an opal brooch.



Evening wrap of gray crêpe météore with dolman sleeves; bretelles embroidered in jet and silver



Dinner gown of black chiffon veiling dark blue satin underdress, relieved with jet, steel or silver

PRINCESSE CALLING MODEL

The choice of smart afternoon gowns for a mother having daughters in society, with whom she makes the round of calls, etc., is an important matter. A good suggestion is the costume of black charmeuse in princess form, fastened down the front from the neck to the edge of the stitched-on circular flounce with black crocheted buttons; or, if preferred, this may be finished as a tunic, with the circular flounce attached to the drop-skirt. The coat effect is trimmed with three larger buttons on each side of the front, separated by rat-tail satin braid, which edges the overlapping boleros, and the collar and cuffs of black corded silk relieve the dead black effect. The skirt has a peplum point in front, stitched around the edge and weighted. A suitable accompaniment would be a smart toque of silver cloth veiled in black malines, and having a white aigrette, or silver roses under malines, which would tone in admirably with her white hair. A black moiré narrow ribbon suspended about the neck, with small diamond buckles at intervals, is the prettiest chain for the round-eyed, short-handled lorgnon, which hangs no lower than the bust, and is an attractive ornament as well as a necessary for the woman dependent upon her eyeglasses. As the weather progresses towards spring and furs are abandoned, she may adopt one of the novel stoles of black marabout, decorated with bunches of ostrich plumage, here and there, and finished with wide louisine ribbons at the ends, knotted to resemble tassels. Such a gown as the one described may be made in bleu corbeau (the black-blue of the crow's wing) in cloth or crêpe météor; in any of the shades of lavender, or greys, that are becoming, when a color is preferred to black.

DINNER GOWN OF SILVER, BLACK, AND BLUE

A far more difficult proposition is the dinner gown for the elderly woman who no longer wears décolletté; but the veiled costume, now so distinctlly the rage, offers delightful possibilities. The bodice should be so skilfully fastened in front that its looks belie it, and to this end, the modern plastron gives admirable decorative scope. A charming model is made of "bleu nuit" Directoire satin (that rich dark blue of the starlit night), and veiled in black chiffon-cloth or marquisette, relieved with jet or silver in some pretty way. The guimpe of the black chiffon over silver gauze, the same idea that is carried out in the sleeves. A wide band of dull silver trimming crosses the chest just below the guimpe, and immediately beneath that is placed a rounded piece of richly colored Persian embroidery, having surplice cross-folds of the Directoire satin extending below it to the crush ceinture of the same material. Drawn down from the shoulder, front and back, is a shirred bodice drapery of the black chiffon-cloth, held in place on the shoulders with epaulette motifs of cut jet or aluminum, as may be preferred. This bodice drapery also forms the draped upper sleeve. The blue satin skirt is completely veiled with the chiffon-cloth, which is made full in the back, but its color shows through the fagoting which outlines the narrow front, and also through the edges of the wide band which proves the trimming all around it. Some modish combs with the glint of jet should adorn the hair when such a gown is worn, and a pendant or la Vallière of diamonds should be the only ornament. The great craze for beautiful diaphanous scarfs in black or white or a pale color offers a delightful opportunity for the embellishment of such a gown. Take, for instance, one of those thin black net scarfs, all covered over with a rambling design of dull and cut jet, more elaborate at the ends and finished with deep tape fringe; what could give greater elegance to a costume? Or, perhaps, one of needle-run black Spanish lace or white d'Alencon.

GRAY AND WHITE COSTUME

Of course, this same idea for a dinner gown might be variously developed. A combination which would be difficult to improve upon, would be a foundation of white Liberty satin veiled in the charming gray-and-white changeable transparency known as voile de soie, trimmed in jet bandings and aluminum motifs.

The evening wrap is made of silver-gray crêpe météore, the dolman sleeves veiled with black Tosca net. The short back is embroidered in an elaborate self-color de



Afternoon gown of black charmeuse, with bolero-effect and crocheted buttons as trimmings

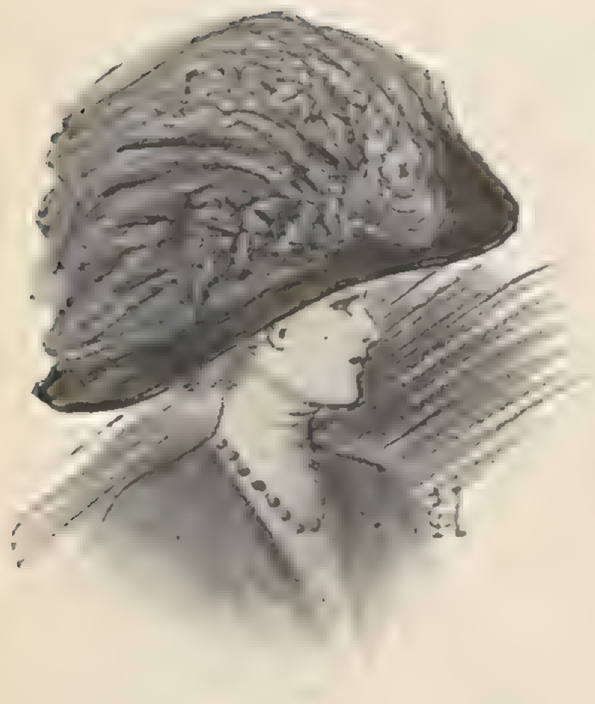
(Continued on page 76)



THE RUSSIAN LINE IS EFFECTIVELY DEVELOPED IN THESE PRETTY NEW MODELS OF MARQUISETTE, FOULARD AND LINEN

FROM McCREERY

FOR "FASHION DESCRIPTIONS" SEE PAGE 88



Effective model for half mourning. Large hat of black horsehair with trimming of white roses in a cloud of black tulle

MOURNING AND ITS CONVENTION

MOURNING is far less rigid in its regulations than it was in the time of our grandmothers, as the periods for which it is worn are gradually shortening, and there is greater independence displayed in the choice of it than formerly. Notwithstanding the tendency to individual choice, it is in far better taste to limit oneself to conventional mourning if it is to be worn at all, for fancy mourning is to be deplored. It is not only the *nouveaux riches* who show a faulty choice in mourning, for we see frequently among the elect really shocking disregard of what is suitable and correct. Not to observe certain conservative requirements makes the mourner ridiculous and draws attention to her grief by the conspicuousness of its dress memorial. Mourning, to be correct, should first of all be simple, and never so exaggerated as to call attention to the wearer.

A widow's mourning is the deepest, a crêpe veil being worn over the face for six months, and back from the face for twelve months or two years—longer if one wish. It is very unusual for a widow not to wear crêpe, but occasionally this is done for some special reason. A middle-aged woman wears the veil on a bonnet, a very young widow may wear it on a small, round hat. Have it put on severely plain and avoid all such decoration as bows or rosettes of crêpe. Crêpe is used as trimming for hats or gowns by a widow after she has taken off the long veil. This continues until she lightens her mourning, which may be any time after eighteen months. A daughter wears mourning, as a rule, for two years for her parents, a crêpe veil draped from a hat if she be young, that is, still in the twenties or thirties and unmarried. This is arranged as one would pin on a chiffon veil to hang loose and free. Married daughters wear a small hat or bonnet, with the veil pinned in regular folds. Three months is as long a time as the veil is worn over the face, and after six months an all-crêpe veil is discarded, and a plain meshed face veil with an edge of crêpe or ribbon substituted. If one elects to wear crêpe on one's gowns for a parent (which is a matter of personal taste, as many people have a prejudice against this material for any but a widow), then put a crêpe fold on the face veil, otherwise use one of gros-grain ribbon. The mourning of a mother for son or daughter is identical with that of daughter for parent, the same rule applying at the death of an infant (except when the baby is only a few days old) as in grown children. A year to eighteen months is the period of mourning for brother or sister, grandmother or grandfather; six months for brother or sister-in-law, aunts, uncles, or cousins. Mourning for the last named is not necessary and depends entirely upon what degree of intimacy existed toward them. A widow for nearly two years, and a daughter or mother for one year are restricted to about the same materials, such as nun's veiling, crêpe de chine, chiffons, chiffoncloths, dull silks, broadcloths, serges and mohairs, with trimmings only of crêpe (if it is worn), plaitings of the dress materials, dull ribbon or silk bands, and hemstitched ruffles. It is better taste to wear no embroidery whatever, though scallops or polka dots are allowable. In summer all white is as deep mourning as all black, for country wear.

REQUIREMENTS OF A MOURNING WARDROBE

The mistake of collecting a number of gowns when in black should be avoided; only a few are necessary, and if discrimination is used in their choice, four or five will turn one out well for every occasion. As one will not be going out formally, a variety of frocks is unnecessary, and naturally the same black gown may be worn many times and still look well. The following garments make up an ample wardrobe: A tailor suit, an afternoon gown with long skirt, a separate coat that can be used with this and also as an evening wrap; one nice waist of chiffon or net; half a dozen plain white blouses, and the same number of pique or linen skirts with a coat to match; a heavy woolen separate skirt, very short, and a coat for traveling or storm use. Add to these if you like one or two little mourning dresses in thin materials, either black or white, made with a skirt to clear the ground. A house gown of some kind is necessary, this to be cut without a collar, and preferably with a pointed neck. This will serve for dinner at home, for the theatre, concerts or any small informal gathering which one may attend. Three hats will cover all needs.



High-crowned hat of crêpe, swathed with folds of crêpe and trimmed with a smart bow

For the afternoon or for wear with the thin morning gowns select a broad-brimmed dull straw in fine weave, which may be trimmed with a crêpe bow if one wear crêpe, or with one of silk net or silk. For traveling, motoring, rainy days, etc., choose one of the charming three-cornered shapes with just a rosette or cockade of ribbon to hold the brim up against the crown on the left. For everyday morning use, for tennis, golf, etc., a sailor hat in either white or black will answer, or one may prefer something with more shade. There are numbers of good sporting models to be had in the shops. For mourning these may be trimmed with a crown band only, a chou or bow at the side of chiffon or ribbon, or a simple quill or wing. In deep mourning have the hat either all black or all white. This is only a general outline of the wardrobe, but with the proper accessories in the way of veils, shoes, gloves, etc., it will be found adequate in every respect.



Mourning toque of crêpe laid in folds. The cabochon at the side is made of crêpe with a plaiting of corded silk

SUGGESTION FOR A SMART SLEEVE

Although no attempt is made to go into details of models, there is a new sleeve just designed for a mourning frock that is too charming to ignore. It is straight up and down, without marked size either at shoulder or elbow, yet it is easy in fit, and far from skin tight. Nothing could be imagined more becoming to the arm. First there is a foundation of black net, fine in mesh. This is tucked in quarter-inch tucks three inches apart that run around the arm. Under the edge of each tuck is attached a bias piece of black chiffon folded to make it double. This hangs with its lower edge loose and looks like a broad tuck. The lowest one comes just at the wrist and forms a cuff with a border of the net showing under it as finish. One of the leading Paris houses originated this model, and it is lovely. The yoke of a gown in which it is used should be of net, with a band of chiffon coming up on it all around as on line.

DYED SHOES

If one has a supply of tan shoes on hand when going into mourning, it is an easy matter to have them dyed. Any shoemaker will attend to this, and after being treated no one could detect that the shoe had ever been other than black. The charge for doing it is very small.

REPRODUCTION OF SUEDE GLOVES

Anyone who has worn suede gloves knows how wretchedly they wear, even the best qualities, and will welcome a counterpart that is most wonderfully like the original. The mixture is cotton and lisle, and one can scarcely tell it from the undressed kid. As the gloves are turned out by a renowned maker, their finish is correct and smart. Leading shops sell them, and their wearing qualities are splendid. The price is $1 the pair.

HOW TO ADJUST LAWN COLLAR AND CUFFS

One of the great difficulties in mourning is to arrange collar and cuffs neatly, for the material is so perishable that after a few minutes it looks bedraggled. But if one make use of a very practical device there will be no further trouble of this sort. Get some ordinary black silk belting, the same width as the lawn acces-

(*Continued on page 74*)



Evening gown of crêpe de chine with bodice and skirt panel of English silk crêpe

Tailor-made gown of Bedford cord with collar, revers, and bands and buttons of crêpe

Dinner gown of Empire cloth with detachable yoke, under sleeves and waist of black chiffon



THE MODE IN EVENING COIFFURE

ARRANGED BY FRANCOIS MARCEL

SEEN ON THE STAGE

Ethel Barrymore in "Mid Channel" has a Royal Welcome—"The Heights" a Play of Melodramatic Superficiality—"Just a Wife" a Drama of Domestic Disturbance.

IN his latest work, "Mid-Channel," produced here for the first time the week before last, at the Empire Theatre, with Ethel Barrymore heading the cast, Arthur Pinero did not desert the methods that have earned for him a reputation for portraying the sordid and vicious side of life. Indeed, after seeing it there is but one desire—to go quickly into a cleaner moral atmosphere. "The Notorious Mrs. Ebbsmith," "The Second Mrs. Tanqueray" and "Iris" are all cut from the same dramatic piece of cloth as "Mid-Channel," and although they all may point the inevitable moral of such dramas, they sometimes choke the utterance of those who tell the tale.

There always has been, and probably always will be, a difference of opinion regarding the exploiting of the unsavory in pointing out the safe and comfortable path of life—many holding to the belief that until the immoral, dishonest and disloyal practises of revolting types of people are aired, a full appreciation of the pitfalls to be avoided is not possible—but it should be remembered that one does not need to feel the flame in order to understand its burning power. And so here—even with Pinero at his best in play construction and character exposition—the conclusion, or moral, that children are a saving grace, comes rather late in the day.

Certainly there is no relish in the plunge to death *Zoe Blundell* takes from a balcony, after the failure of her life is demonstrated, even though there appeared small hope of her salvation in this world, and one may give a sigh of relief when one knows that she has gone, and while it is interesting for purposes of psychological study, "Mid-Channel" is in other ways not the best dramatic food for the average theatre audience. There is enough in the newspapers to let our citizens know as much as is good for them, without the use of such themes as the "foredoomed to failure" motto which cloaks the lives of *Theodore Blundell* and his wife, *Zoe*. The play is filled with disgusting situations, insincere and vulgar people, and coarse ideas such as might be expected of the selfish, narrow-minded puppets Pinero has selected, and admitting again the superlative skill of the author, it seems a pity he could not have built his house of cleaner material.

If the quarreling *Blundells* could have eliminated their own selfishness there would have been a chance for each, and an opportunity for the play to have been turned into less unpleasant channels, but as Pinero writes as he believes conditions are—and not, always, as he thinks they ought to be—it is the old story of waiting for the worst, which you know is to happen. There may be considerable of this in the everyday life of society, and the idle-rich, and this has doubtless caused the choice of the subject injected into "Mid-Channel," but if what the playwrights have before shown us in similar concoctions is true, the less we see of it the better. Egotistical, hard, capricious and hysterical women are not pleasant to behold in any class, and this is one of the reasons *Zoe Blundell* is a character of negative influence.

Nevertheless, with the most difficult task of her career before her, Ethel Barrymore proved equal to the occasion, and to most of its demands. She has not developed to the fullest extent possible her emotional strength, but her playing of *Zoe Blundell* was invariably well balanced artistically, and she proceeded naturally and, therefore, with convincing effect. It is a quarrel which opens the play and the fighting continues to its very end. The *Blundells*—*Theodore*, past forty-eight, and *Zoe*, just turning thirty-seven—have won in the money battle, and having settled into the rut of selfish relaxation, proceed to spend their time in a manner yielding the least possible profit. The husband is the coarse-hbred type—a different sort of man might have helped, instead of injuring, a woman as impressionable as *Zoe Blundell*—and fated to quarrel, and to break every faith possible to man and wife, they march steadily to an end which looms as clear in the distance as the crossroads signpost. According to the parable of a philosophic friend, in the English Channel, halfway between Folkestone and Boulogne, there is a reef, over which, no matter how smooth the sea may be all about, the water is always so rumpled that the best "sailors" are upset, but once past it the danger is over, and applying this to matrimony, it is this reef that the *Blundells* have reached, after fourteen years of wedded life, and the seas are troublesome. Flying into a rage over the mere choice of a hotel on an approaching trip to Paris, *Theodore* packs his belongings and journeys off by himself, and six months afterward is living in a flat, while his wife, back from a sojourn in Italy, is being followed about by her "tame robin," *Leonard Ferris*, whom she designates as a cub. But *Zoe* and *Ferris* clash over the latter's proposal of marriage to an innocent young girl, *Ethel Pierpont*, who is being auctioned off by her unfeeling mother, and at about the same time *Blondell* gets rid of a woman who has been living in his flat by paying her a considerable sum of money.

Things look encouraging when *Zoe* goes penitently to *Theodore*, and a new start seems likely, when he confesses his transgressions. But when *Zoe*, in her turn, admits having been indiscreet with *Ferris*—an inferior cad—*Blundell* loses self-control and, refusing to admit that their sins are equal, leaves his wife and seals their doom. And in the final act, after *Zoe* has gone to *Ferris* to renew their old relations and found him engaged to the *Pierpont* girl, she rushes to the balcony of the room and springs into space.

There is much truth of a sort that is not palatable in the utterances and events, but it is all very gloomy, and gets on the nerves of those in any way emotional. Charles Dalton was effective as *Blundell*—his outbursts of rage being so excellently simulated that one felt inclined to overlook his frequent heaviness of manner—as the contemptible *Ferris*, Eric Maturin was convincing in speech and manner, and the one redeeming character, the philosopher, *Hon. Peter Mottram*, was faithfully portrayed by H. Reeves Smith.



Malvina Longfellow, now playing in "The Watcher," at the Hackett Theatre

"JUST A WIFE"

EUGENE WALTER has given New York theatregoers two plays which, because of their virility, their action, and the fact that they throb with truth clearly presented, will not be forgotten, but his most recent endeavor—"Just a Wife"—does not appear to be cast in a similar mold. The title itself (although probably not so intended) is little short of an insult to good womanhood, and one of the big scenes indicates that Mr. Walter's ideas of how a wife should conduct herself when she has been grossly humiliated are, to put it mildly, peculiar.

Unlike "Paid in Full" and "The Easiest Way," "Just a Wife" is explanatory rather than dramatically active. Where in the two earlier dramas we were able to gather the story, and observe the moral pointed through the action of the characters, and the swift movement of situations, in this instance there is little more than talk. It may be all very well on a lecture platform to have several persons engage in a spirited discussion as to the predestination of the sexes, but a play that lacks that life-giving quality which Mr. Walter knows so well how to use is handicapped at the start.

It is not always possible to write a play that will go direct to its mark, and although the author of "Just a Wife" led us to believe by his previous efforts that he might be the exception to the rule, any such idea was dissipated at the Belasco Theatre the week before last, when Charlotte Walker (Mrs. Walter, in private life) appeared for the first time as a star in this particular drama of domestic disturbance. For a time, it is true, there seemed a possibility that a great scene would ensue, and as the moment of climax approached on the opening night the audience became tense with anticipation of a thorough Walter effect, but, unfortunately, there came only a heated controversy between the chief characters, over the seeming unfair subordination of woman to man. As in other instances, the author's characters are accurately drawn, but they are made to preach rather than to endeavor to prove the principles they stand for by methods suited to the theatre.

At the beginning *Mary Ashby Emerson* (Charlotte Walker) explains to her youthful brother, *Bobby Ashby* (just returned from the west) that her six years of married life have been loveless and solitary. Solely to obtain release from the drudgery of her life in an impoverished home in the south, she had promised to love and honor *John Emerson* after having known him only three days, and he had willingly offered to give her every luxury his ample means afforded, in return for her consent to fulfill outwardly, and before the world, the duties of a wife. Ambitious, and seeing the railroad presidency he coveted about to slip from his grasp because of threatened newspaper attacks regarding his relations with a certain woman called *Eleanor Lathrop*, he thought a marriage with a good woman would protect his moral position and avert the explosion, and putting the case frankly to this daughter of a fine southern family he bargained with her for a domestic arrangement which would give each—in part at least—what both desired. But time had not helped a falsely built

condition, and as *Mrs. Emerson* is telling her brother that matters must change in some way (though just how she admits she does not know), *Emerson* and his secretary, *Wellesley,* arrive unexpectedly at the Long Island summer home, ostensibly to escape a legal service. In reality the railroad president has made the trip from New York to come to a better understanding with his wife, but complications suddenly arise, when the other woman—jealous and heedless of the damage she may cause—follows to the Emerson home. Perhaps there are women who might "handle such a big situation in a big way"—as *Emerson* afterwards put it—by choosing to consider a feminine interloper as the guest of her husband, but it was astonishing to see *Mrs. Emerson,* struggling with her emotions, extend her hand to *Eleanor Lathrop,* when the one logical thing to do seemed to be to order her removal from the premises. Mr. Walter unquestionably had a purpose in view in creating this situation, yet it was not then, nor is it now, altogether clear.

During the short time of *Eleanor Lathrop's* daring visit to the home of the man who is everything to her—before her departure, with the ties between them broken—there is little more than preaching, and although it is generous of the wife to say a kind word to this woman before she goes back to the old home to try to forget, is it really natural? The general situation, with the play's end but a few minutes off, is strained, and while the audience is speculating on its outcome—*Emerson* having been told by his wife that she cannot accept his offer to be a husband to her in every respect unless he is willing to put his business below love—the curtain drops and it is left to solve the problem for itself.

Miss Walker pitched her playing in a well modulated key, and proceeded consistently in the direction of naturalness, but the character is so unusual that the complete effectiveness of her acting was not wholly appreciated. Edmund Breese, as *Emerson,* was competent without striking the note of commanding strength demanded of a figure of power in large financial and industrial affairs; Bobby North made an appealing figure of the quaint *Maxcy Steuer;* Amelia Gardner, as *Eleanor Lathrop,* sounded and seemed sincere, and Ernest Glendinning, in the rôle of the impetuous brother, *Bobby,* and Frederick Burton, as *Wellesley,* contributed in minor ways.



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J. Sebastian Smith and Philip Desborough in "Penelope," in which Marie Tempest is the star. "Penelope" is now in Toronto

"THE HEIGHTS"

WILLIAM ANTHONY McGUIRE'S "The Heights" was produced at the Savoy Theatre, in New York, for the first time the week before last, and although it has interesting moments, its superficiality is too apparent for it to gain any solid success. The drama concerns a woman who retires to the Alps after having her illusions of man's ideality dissipated, and meets there one of the opposite sex, also disillusionized, who endeavors to demonstrate to her in a too violent manner that such a thing as a pure woman exists only in the imagination. The melodramatic climax takes place when the woman seizes a knife (left conveniently on a nearby table) and attempts to take her life, while struggling with the temporarily unprincipled recluse. The latter, however, is made to realize his error, and, as might be expected, the realization leads to a later righting of wrongs, and general clearing up of misunderstandings.

Frank Keenan, in the leading character, was oftentimes strongly convincing, and that under unpromising conditions, but Willette Kershaw was not vigorous enough as the girl, nor was Frank Mills up to the mark as the young woman's London sweetheart. Of the others in the cast Mrs. Charles C. Craig, as a London landlady; Hilda Keenan, in the rôle of an American chorus girl, and J. Harry Benrimo, as an Italian mountain guide, did commendable work. One of the big features of the second act was a very realistic snowstorm.

NOTES FOR PLAYGOERS

"MADAME X," the French melodrama which has been anticipated in New York for some months, had its premier at the New Amsterdam Theatre the week before last—Dorothy Donnelly appearing in the leading feminine rôle with success. John Mason, in a new play called "None So Blind," made his first appearance on Broadway this season at the Hackett Theatre a few nights ago. The reappearance of Mary Mannering took place at the Comedy Theatre last week, when the initial performance of "A Man's World," by Rachel Crothers, was given. "Where There's a Will"—a new play adapted from the French—was offered in New York for the first time at Weber's Theatre last week. All these plays will be considered in greater detail in the next issue of Vogue.

Julia Marlowe and E. H. Sothern have begun their annual engagement at the Academy of Music, opening a week ago last evening in "Romeo and Juliet." The usual large attendance marked the reappearance of these popular and efficient players, who have set high record marks at the Academy in point of patronage whenever they have appeared there.

At Keith and Proctor's Fifth Avenue Theatre during the past two weeks the vaudeville bills have been interesting and well arranged. Among the recent offerings have been Denman Thompson in a condensation of the old-time popular play, "The Old Homestead"; Andy Rice, Robledillo, Mignon, Six American Dancers and the Three Keatons.

The American Music Hall's offerings have included The Star Bout, "La Gosse," and Fred Niblo and Rinaldo, while at the Plaza Music Hall Severn, Juliet, Lamb's Manikins and Lafayette's Dogs were among the features which proved entertaining.

At the Alhambra Dinkelspiel's Christmas, Dr. Herman, Nat Wills, School Boys and Girls, and Selma Bratz headed the bill of a week ago, and in another of equal worth Gertrude Hoffman, Simon Gardner and Company and James Thornton helped to satisfy large audiences.

At the Bronx Theatre "Paris by Night," Murphy, Nichols and Company, Maurice Freeman and Company and the Exposition Four headed a lengthy bill.

During the last few days E. M. Holland, member of The New Theatre Company, has received scores of letters from friends inquiring why he is to leave the organization which he joined but a few weeks ago. It was inferred in these letters that he had signed with Harrison Grey Fiske, and Mr. Holland was greatly mystified, and considerably annoyed until he discovered that Edwin Holland, an actor in no way related to him, had been engaged by Mr. Fiske. "This confusion of names is causing me a great deal of embarrassment," said Mr. Holland. "I wish to say that I do not intend leaving The New Theatre Company. The strange part of it is that even after all these years my best friends are so easily misled. When I made my stage début under Lester Wallack, my father had me billed as Edmund Milton, which are my first two names. He wanted to find out whether I would be a credit to the family before he permitted me to use the family name. After a few performances he told Mr. Wallack that he could put me on the programme as E. Milton Holland, but Mr. Wallack evidently thought that was too long and made it E. M. Holland. If I had had my way, it would have been Milton Holland from that day to this."

Henry B. Harris, who is directing the tour of Ruth St. Denis, whose Hindoo dances are the sensation of the current theatrical season, has arranged for $50,000 insurance on Miss St. Denis's arms against injury by accident. This is unusual for a dancer, but necessary, as Miss St. Denis's arms play an important part in her work.



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An at home picture of Ethel Barrymore, who is now playing in "Mid-Channel"



Georgia O'Ramey, playing in "Seven Days," at the Astor Theatre



EARLY SPRING TOILETTES SEEN AT MONTE CARLO

FOR "FASHION DESCRIPTIONS" SEE PAGE 88



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SPRING LUNCHEON FOR A LITTLE GIRL'S BIRTHDAY

Suggestions for Entertaining Little Folk—Pretty Decorations for the Table—Some Well Chosen Menus and Prizes



AS A CHANGE from the usual afternoon party with refreshments, give a one o'clock luncheon and have games afterwards until five o'clock. A child is especially hungry at the lunch hour, and party food, though it should always be light and healthful, is better if served at this time of day than near bedtime.

Very often the more informal an affair, the greater is the pleasure which the children derive from it; so, instead of a formal invitation, it is best to have the note written on children's paper or on the fancy return postcard which comes for the purpose, asking the children on a certain day for luncheon from one to five.

Girls, even when very young, are so appreciative of pretty things that not the slightest detail in this respect should be omitted. Have the table decorated, as shown in the illustration, with purple and yellow pansies and baby's breath or similar delicate flowers. The birthday cake is placed in the center on a Cluny lace doyley, having been baked in a pan with a hole in the center for the candles to be set in. Yellow birthday candles of the correct number may be arranged on the cake and lighted. The doyley edge is sprinkled with pansy heads, and soft sprays of the baby's breath surround the cake. Little individual baskets, filled with the same flowers, or, better still, with a real pansy plant, having roots and dirt, are placed, one at each cover, as a favor. Make round paper cases, trimmed with purple crêpe paper and yellow ribbon, edged with pansies and fill with peppermints.

The place cards, as illustrated, show jesters, and a short verse appropriate to each guest, but any other attractive idea



Dainty luncheon table with yellow and purple pansies for floral decoration

may be substituted. The simplest kind of a verse, intelligible even to very young children, welcomes each one thus:

A is for Alice,
of Wonderland fame;
We just want to tell her
We're glad that she came.

M is for Mary
Whose lamb ran away;
It gives us great pleasure
To see her to-day.

B is for Betty,
So happy and gay;
Now that she's with us,
We hope she will stay.

A good menu is as follows:

Fruit Cup
Creamed Chicken Breasts
Jacket Potatoes
Hot Chocolate with Whipped Cream
Lettuce Sandwiches and Finger Rolls
Vanilla Ice Cream in Paper Cases
Sponge Cakes Chocolate Buds

Make a very simple fruit cup of white grapes, halved and seeded, sliced oranges and grape fruit, sugared to taste.

The chicken breasts are cut into dice and covered with a cream dressing, not too rich. The potatoes are first baked, removed carefully from the skins, mashed and seasoned; they are then returned to the empty skins and browned on the top in the oven.

For the sandwiches, the lettuce is served without dressing, being merely salted, with perhaps an addition of chopped celery. If the bread is cut very thin, and one slice only used, it may be rolled and tied with yellow ribbon. The paper cases or fancy boxes for the ice cream may be bought ready made in the shape of flowers, lettuce heads or baskets, for 10 or 25 cents; or the plain, white, fluted variety may be used, finished with crêpe paper to match the decorations. The cream, if home made, must be frozen very hard if it is to be served in these paper cups. The sponge cakes should be baked very light in gem pans and dusted with powdered sugar.

This second menu might be substituted:

Clam Broth with Whipped Cream
French Chops with Green Peas
Sweet Potato Balls
Cocoa Nut Sandwiches
Strawberry Sponge
Lady Fingers Mint Paste

The chops should be arranged on a round platter, about a mound of peas, with a border of watercress sprays. The sandwiches consist of triangles of bread, covered with powdered pecan nuts which have been moistened in a few drops of olive oil.

The dessert is simple and easy to make: Dissolve one package of strawberry jello in three-fourths of a pint of boiling water. Stir one tablespoonful of sugar into the juice of one orange and one lemon, and add to the jello when it has partly cooled. Just as the mixture begins to set, add the white of one egg beaten to a froth; then beat till it becomes like snow in appearance. Serve with whipped cream. Have the long variety of lady fingers and tie them loosely together with yellow satin ribbon.

Another good menu is:

Cream of Celery Soup
Broiled Lamb Cutlets with Rice Border
Purée of Chestnuts
Finger Rolls
Ices, served in Orange Baskets
Vanilla Wafers Mints
Fruit

Rice Border.—Boil a cupful of rice in chicken stock, drain, and mix with one egg, well beaten, and two tablespoonfuls of cream. Press this mixture into a buttered ring mould, turn out, brush with beaten egg. Then brown carefully in the oven.

Purée of Chestnuts.—Nothing can be more digestible and nutritious than boiled chestnuts, a fact that many housekeepers are just finding out. Shell and blanch a quart of chestnuts. Boil until they are quite tender, and then rub through a fine sieve. Mix well with two tablespoonfuls of cream and the same quantity of butter. Season with salt, paprika, and a very little onion juice.

Remove the pulp from oranges in such a way that a basket is formed out of each skin, having a handle which may be tied with a purple bow. Fill with orange or pineapple ice.

A good variety of mints comes in tin boxes, each piece a toothsome little square, pure and as wholesome as any candy can be.

It is much better, instead of serving slices of the birthday cake for the children to eat, to give each of them a piece in a little yellow box (in wedding cake style) to take home. Every child, perhaps from a savage instinct, loves to collect as many trophies as possible, and this will add one more.

A few novel ideas give additional merriment at table. Alphabet crackers, arranged to spell the guests's names, may be used as well as place cards. Clipped favors make a pretty table game. Tie the favors in white paper and hang them, by means of ribbon, from the chandelier. Then, when the time comes for distributing them, clip the ribbons, giving a present to each child. It is so much more fun to unwrap these packages than to see the favors displayed at each cover. Never omit the mottoes, and these are unusually attractive in the form of a cat o' nine tails with a little prize hidden in its interior. The games played must be suited to the ages of the children. Ring toss and blowing bubbles are among the simple games which any child can play and for which small prizes can be given to the most proficient. There is still another idea for a table decoration, recently carried out at the party of a little New York girl. A large, black-faced, darkey paper doll, so jointed that it moved in a very life-like manner when pulled by a string, was bought for $1. This was laid flat in the center of the table and surrounded by ferns, a few being scattered on top to conceal it. After all the guests were seated, a string, under the table, was secretly pulled, and gradually, before the eyes of the astonished children, the little coon was seen to emerge, take a sitting posture, and finally rise to his feet and perform a little jig.

Before closing, there is one more suggestion for a novelty in food, and that is the Orienta cigarettes, which come ready to be tied with ribbon in little packets and passed after the lunch. They are made of a crisp, wafer-like substance and filled with vanilla cream—truly delectable and wholesome at the same time.



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FRENCH TASTE IN FURNISHINGS

Modest Homes in France Have an Air of Luxury that Is Wrought by Good Taste Rather than Lavish Expenditure

NO ONE can deny the charm of French taste in house furnishing. There is a certain light, graceful beauty about it that shows itself in dainty window draperies—quite different from those found in the homes of other lands—and in furniture covered with unusual and distinctly Gothic stuffs. There are always vases and bowls of flowers, and a great many palms and plants; bric-a-brac is selected with consummate art, and rooms are never crowded with a mass of meaningless things. One feels, as a rule, a certain sort of pleasure in entering a French house, and I think the reason it seems to offer a welcome of itself, and to possess an atmosphere of happiness and gaiety, is because its owner imparts her own temperament to its furnishings, so that one recognizes in them that lightness and brightness which is the birthright of the French. Even the houses of comparatively poor people are dainty and graceful, and they have a wonderful faculty of making a few things go a long way by an artistic touch or arrangement.

The photographs here shown are of homes of people of moderate means—simple rooms and simple, inexpensive furnishings—yet one may see that they have an aspect of richness and beauty which American homes of the same class would not possess.

One interior shows a tasteful and charming French drawing room of the middle class. There is an excellent imitation tapestry on the wall; the curtains are of yellow brocade, with others of simple white mulle close to the window, and tied back with white satin ribbon; the small chairs are covered with figured velvet in shades of green and yellow—this being a favorite covering for furniture in France—and the larger chair is covered with brocade in shades of old yellow. There is a vase filled with fresh flowers in a corner, and on the marble topped cabinet are two open-work silver pieces, and a china statuette of much beauty.



Charming French drawing room

The corner of a simple sitting room is shown in another photograph—on the floor a soft, dull green carpet, perfectly plain, and before the desk a rug of finely patterned design in delicate faded colors of many tones. The walls are covered with a quaint brocade—paper of the same effect would do just as well, but the French always use fabrics—and the window hangings are of cream white taffeta silk, of rather a soft quality, and very gleamy and silky looking. These cream or ivory white taffeta curtains are in high favor in Paris, where one sees more of them than anything else, and when made perfectly plain with an inch-wide hem all round, and then simply hung on brass, or white rods, their effect is exquisitely rich and beautiful.

None but the French would ever have thought of making curtains of white taffeta silk. Close to the windows of this room are curtains of sheer white organdie, tied back with pale green ribbons; the white enameled chair is covered with pale green figured velvet; the desk has green curtains, and on top of it is the inevitable jar of flowers and a slender graceful lamp, with a white silk shade with gold fringe. An effective arrangement of two sofas set in a right angle is a very popular one in French drawing rooms, and sometimes three are used—one long one and two short ones each end of it.

When a drawing room is arranged for spring and summer, that is, after the fires have gone out, sometimes a long sofa is set up against the fireplace, and the mantel above it is banked with masses of fresh flowers well hidden in pots, and the small cushions, or pillows, that the French have a way of tossing about a room are always a pretty, decorative feature.

A typical French bed is shown in one of the photographs, the French arranging their beds unlike other people, and, as it were, dressing them up. This one is very simple and plain in comparison with those of the wealthy, being made of light French walnut, and having arranged above it draperies of soft cream white silk, with flounces of lace, and wreaths of small pink rosebuds and leaves. The side curtains are of the same material as the bed covering, and are lined with white silk and fringed in the colors of the bed covering, which are a deep rose red, pale green and pink, in broad flounced stripes. An effective treatment of an unused fireplace is revealed in another of the photographs.

(*Continued on page* 56)



Effective treatment of fireplace and mantelpiece



Corner of a tasteful sitting room in Paris

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Proprietor
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The French are partial to elaborate bed dressing

A Japanese flower stand of bronze filled with growing vines is set on the tiling, and a jar of Japanese pottery adds a pretty touch of color. The mantel shelf is covered with a straight lambrequin of heavy Japanese silk, superbly embroidered, and the ornaments are a marble group in the middle and a blue and white Japan jar of simple shape at each end.

The French make very effective use of palms and ferns, banking them about in corners, and at fireplaces, and placing them on mantels and tables, where they add a decorative touch.

HARMONY IN DECORATION

Suggestions for Wall and Window Hangings —American Taste Improved

IT IS not generally appreciated outside of the profession that the foundation of the scheme of decoration for a house rests upon the successful treatment of its walls and floors, and because this is of prime importance it is encouraging to note in the gradual change and development of the general public taste in the matter of house decoration and the growing appreciation of the plain wall paper without vivid color or design. For years previous to this time, the walls of drawing rooms, libraries, dining rooms, and especially of bed rooms, rejoiced in a riot of crude color. Bright yellow or blue walls were seen in drawing rooms; emerald green in stripes or figures in libraries; hard tones of red in dining rooms, and in bed rooms flowered paper in large designs made a nightmare of the walls, producing as a background for pictures a wearisome effect to the eye.

Upon entering an artistically decorated modern house to-day, the first impression received is that of a subdued and restful harmony. One finds a decided tendency to depart from the absurd fashion of former years of furnishing the drawing room in the Louis Fifteenth or Sixteenth periods —a fashion particularly unsuited to the average small house or apartment. The reproduction of French furniture in bright gilt, covered with imitation Aubusson tapestry, the walls done in satin brocade, and the floor covered with a glaring imitation Aubusson carpet, have been replaced by decorations and furniture totally different in character and effect.

In discarding the French periods of decoration for drawing room, light colors have been supplanted by darker ones, which much enhances the richness of tone. It also adds greatly to the general air of comfort and gives a certain livableness to the room. It is in the worst possible taste to allow the drawing room to produce the impression of bleakness seen so often in the ordinary "parlor." The increase in the number of antique shops filled with furniture of different periods, has served as a means of education and enlightenment to very many persons who would otherwise be ignorant of how properly to furnish a house. The beauty of design found in the Flemish, the Italian, the Spanish furniture, and the charm of the Colonial and Georgian periods, and of the old English carved oak, has affected the taste of the multitude to a large extent.

Upon the walls of a modern drawing room to-day, one finds hung a paper of plain color. A particularly good example of wall-covering that harmonizes with old furniture is a soft gray Japanese grass cloth of the color of oxidized silver. Against its dull, plain surface the gold frames of oil paintings, of mirrors, or of pictures in water-color stand out in beautiful relief. The pale tint of the paper serves also to accentuate the rich tones of the dark, carved furniture, the hangings of Venetian red velvet, and the harmonious effect of Eastern rugs.

A knowledge of the proper background for hanging pictures is little understood by many people. In most modern, public picture galleries, it will be noticed that not only are the walls invariably plain in color, and without design, but that the tint of the walls is in most instances light. The proper grouping of pictures and the correct hight for hanging them are also important considerations in the arrangement of a room. Nothing produces so stiff an effect as pictures of different sizes hung in a straight line and at regular distances apart. As a rule, unless the ceiling is unusually high, or the picture a large one, five feet from the floor is the correct hight, and a little lower for pictures of smaller size. It is also inadvisable to overcrowd the walls with too many pictures; better to weed out the inferior ones, as by doing this the really fine ones are seen at their true value.

(*Continued on page* 80)

Rare Laces

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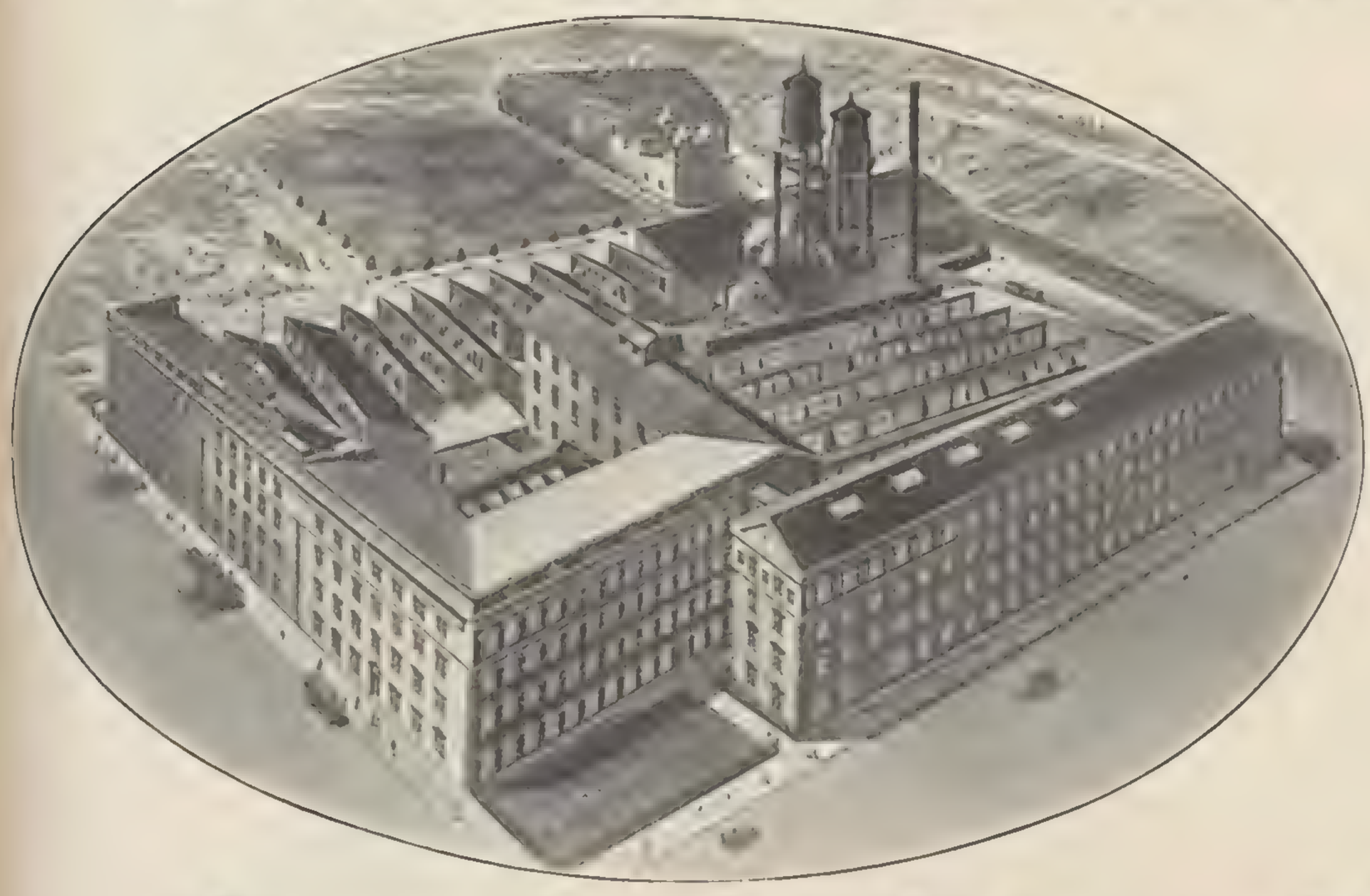


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PARIS SHOPS AND STUDIOS

PASSING through the courtyard of a tall apartment house, set in a narrow street near the Luxembourg Gardens, one steps into a narrow garden path that stretches straight to a gate cut in a high wall. Inside is the tiny garden plot of a studio; a big, red-roofed building set only one low step above the ground. Large enough to insure sufficient space, and light, for their separate easels, here work diligently a mother and daughter. The first a miniaturist, the latter a painter of portraits.

This charming Southern woman, coming to Paris from her native city, moved only by the desire to continue her daughter's art studies, well begun in the Boston Art School, installed her in the *atélier* of Courtoise-Bonmecontre, where Bouton de Monval came to criticize.

Then, *triste* in unoccupied time, she began to amuse herself with bits of ivory and color brushes. Encouraged, she began a few lessons under a good teacher—Madame Reynolds, of Chicago, since dead—and soon produced work so good that her teacher advised sending a case to the Salon des Beaux Arts. This she did, and, to her laughing astonishment, the miniatures were accepted. Seven years ago, this, and each year since, a case of her work has found a place in the same salon. Besides rendering excellent likenesses this talented woman makes of her work real pictures — really decorative objects of art. How a lover of cats will smile over the splendid creature the artist herself is holding! This miniature is to take its chance at the next salon. The second charming miniature was exhibited last year.



Dainty miniature shown at last year's salon

Last year, also, the daughter had her first painting accepted at the Salon des Beaux Arts. Extremely decorative, it has since been much photographed. (See photo). In fact, all her work is marked by an extreme decorative quality—a quality that appears to promise well for future work. She loves to depict quaint and old-time gowning. With the common, and quite unconscious, egotism of expatriates this clever young woman declares herself cosmopolitan—of no country; yet in manner, voice, and speech, her good New England ancestry clearly declares itself. On the side of her father she is descended from John Trumbell, the New England artist who studied in London under Benjamin West and who, later, bequeathed to Yale College the collection of his portraits of famous American statesmen. Other paintings of his, depicting historical events, adorn the rotunda of the Capitol at Washington. Also is she closely related to a prominent Philadelphian, lately dead, an author of church studies and histories.

Loving their work, absorbed in it for the sake of art, it has been difficult to induce these gentle Southern-bred women to put a price on their work, some photographs of which I am sending with this article. At last I have succeeded in getting named the modest price of $50, and upwards, for the miniatures of the older artist. The younger woman has named $150 and upwards, for her work, the rising price depending upon the size and number included on the ivory or canvas.

Table decorations and furnishings, of whatever sort, interest me, and always yielding to their temptations, my tiny bachelor woman's ménage overflows with objects that testify to my unconquerable weakness. During a stroll of a recent afternoon about one of the most fascinating quarters of Paris, after first spending all my money, I filled my notebook with descriptions of fascinating objects. For twelve francs I found the bronze table bell that shapes a lovely lady in the sketch. Perfect in her quaint gowning of an olden time, her looped, rose-bordered paniers; the frill that hems the bouffant skirt; the graceful fall of the lace frilled sleeves over the rounded arms; the ribbon bow edging the swelling bust and her pompadoured hair, dropped low in thick braids at the back, and set with a rose at one side; all these charms are reproduced to perfection in the deep-toned bronze, darkened by age in the shadows of the



Portrait exhibited at the Salon des Beaux Arts



Miniature to be offered at the next salon



Pretty bronze table bell. Price 12 francs



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gown, and worn to brightness on the bodice and under skirt. Lifting the bell, the music of its clapper leads to investigation, and lo! it is a rounded leg daintily stockened and shod in a high-heeled, big buckled shoe.

Less elegant, but quite as quaintly garbed, are the two little figures, a man and woman, dressed in Dutch costume. Their purpose is a practical one, for their odd head-dresses are pierced with holes, and are removable for the purpose of filling their rotund bodies with salt for the table. The woman's costume is decorative enough with gold bands crossing her silver corsage, and gold embroidery widely hems her silver apron gathered full about the ample waist. Thrust in its band shines a golden rose, while inside the flaring rim of her silver bonnet shine three golden roses. The



Silver hors-d'oeuvres set

full trousers and shoes worn by her companion are also of gold; the buttoned Spencer opens over a gold-embroidered waistcoat. As befits her smarter gowning, the price of the woman is thirty-five francs; the man humbly accepts the lesser sum of eighteen francs.

A glass lemon squeezer, of the usual pyramid shape, for the tea table, I saw rimmed with gold and accompanied by a silver gilt knife in the form of a wicked-looking scimitar. The price was thirty-two francs. Solid silver oyster forks, beautifully carved, and with the sheen that only wear will lend to silver, were thirty-two francs for half a dozen. Old in idea, but quite modern in make, is the tiny square patch box shown in the sketch. Of silvered metal washed inside with gold, the price is nine francs. Smart women, failing



These quaint Dutch figures are used as salt cellars

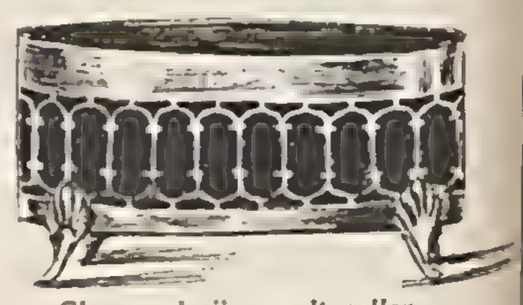
to find the real article in the antique shops, gladly secure these pretty substitutes to hang on their chains, according to the latest fad. Really good in appearance, they serve to store the tiny bits of black plaster used now, as of old, to highten the delicacy of the complexion. We may read that once "a woman of quality wore eight to ten" of



Salad fork and spoon of rhinoceros horn

these beautifiers set one at the corner of the eye, in the middle of the cheek, and the forehead; at one side of the nose, and, most irresistible of all, at one corner of the mouth.

An attractive paper cutter of creamy ivory, with a beautiful silver handle threaded with blue, and pure white enamel, serves a double purpose; the handle opens, disclosing three gold-lined, hollowed-out places for stamps. The price is only sixty francs.



Glass and silver salt cellar

From a house of the greatest elegance dealing in antiques and modern things for the table, copies, as well as *les choses veritable,* is the salad fork and spoon shown in the sketch. Made of the fashionable rhinoceros horn, in a practical, severe shape, the handles tipped with silver, they are altogether stunning. Of this expensive material they show walking sticks mounted with gold and silver.

A handsome eighteenth century tea urn is effectively made of bronze and silver. Most fascinating of all the small objects in this wonder house is an old-fashioned pot-



Louis xvith mahogany writing table

pourri pan, and a smoker's lamp in the form of a ship's lantern. At this house they are unwilling to publish their prices, and I must therefore content myself with the bare description of these things.

The lovely solid silver *hors d'oeuvres* set each piece perforated and carved in daintiest fashion, the handles lovely in design and all with the velvety smoothness of old silver, and the graceful, blue glass salt cellar, set in its silver frame, shown in the sketches, belong to a house famous all over Paris for their fairness of dealing, and the moderate prices of their well-selected stock of antiques. The salt dish is fifteen francs; the *hors d'oeuvres* set thirty-two francs.

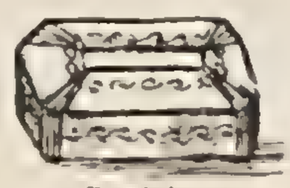
Those who wish merely to buy for the sake of possession, with no love of the chase, may be glad to know where, in the heart of Paris, may be found a collection of the most beautiful specimens of antique and modern furniture—a real museum of the seventeenth and eighteenth century styles. A real antique is the adorable Louis xvi mahogany writing table shown in the sketch. The top is of white marble with a brass rail above the two mirrors, and a drawer under each one. The top of the writing slab is wonderfully inlaid with copper, and the two drawers that fill the front are deep and wide. The price of this most satisfactory and useful article of furniture



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I saw here a "*poudreuse*" of violet wood, dating from the fifteenth century, made with lifting, mirror-lined covers, all breathing romance.



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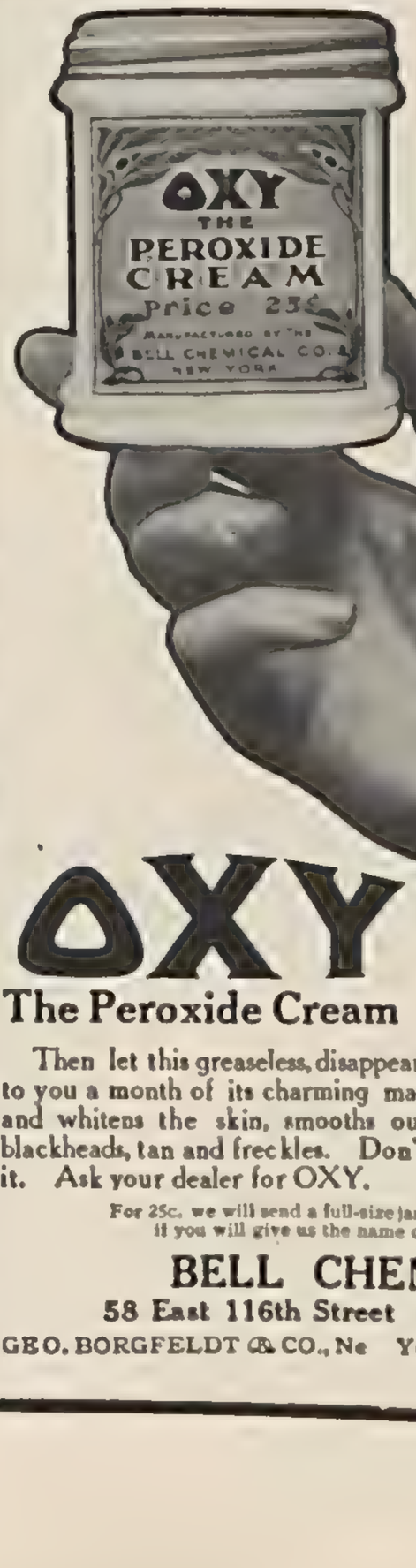
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WHAT THEY READ

ANN VERONICA: A MODERN LOVE STORY. By H. G. Wells, Author of Tono-Bungay, Etc. Harper & Brothers. $1.50.

TO THOSE who read and thoroughly enjoyed "Tono-Bungay," that brilliant satire of modern business practices, Mr. Wells's new novel, "Ann Veronica," will come as a great disappointment.

"Tono-Bungay" exploited the amassing of a large fortune by means of a patent medicine. Mr. Wells had a definite and worthy object in view when he held this fraud up to our ridicule. It seemed as if incidentally he exposed, with a master hand, nearly every foible and fault of our time—the result was a singularly fascinating and impressive book.

"Ann Veronica" is the chronicle of about one year in the life of a girl who, at twenty-two, is absolutely devoid of moral sense or self-control. The daughter of a worthy middle-class solicitor, and living with him and a maiden aunt in a small suburb of London, the girl becomes so utterly discontented with her environment that after a vulgar struggle with her father she runs away to London to earn her own living, to see life, and chiefly, perhaps, because she wishes to be untrammeled by any restraining influences. Work not being readily obtained, and her resources giving out, she borrowed forty pounds from a middle-aged acquaintance named Ramage, of whom her father disapproved for sufficient reasons. Then begins a period of studying by day in the Imperial College and accepting by night the invitations to dinner and the theatre of her elderly admirer. After a peculiarly revolting scene she breaks with this man, and being unable to return the forty pounds, deliberately gets herself arrested by participating in a Suffragette onslaught on the House of Commons. After a month in prison she returns to her father's home and continues her laboratory research under the guidance of a demonstrator named Capes. This man soon dominates her fancy, and notwithstanding her knowledge of the fact that he has a wife, she offers to elope with him. The only credit that can be given Capes is that with brutal frankness he tells her of his faithlessness to his marital vows. Nevertheless, to the depraved instincts of our heroine this libertine's confession renders the man doubly attractive, and together they proceed to Switzerland, whence the forty pounds is returned to Ramage. Such is the gist of Mr. Well's latest novel, in which one looks in vain for the brilliant wit, the clear-cut, incisive writing we have every right to expect from this author.

Surely it is an extraordinary thing that a man of Mr. Wells's distinguished literary standing should be willing to father so poisonous and repulsive a book as "Ann Veronica"!

THE HAVEN. By Eden Phillpotts, Author of The Three Brothers, Children of the Mist, Etc. New York: John Lane Company. $1.50.

Mr. Phillpotts deserts the land in this novel, and takes to the sea in order to tell a tale of the English coast fisheries. The scene is laid at Brixham and in the waters round about, mainly in the very bay where William of Orange landed when he came over to take for himself and wife the throne vacated by his fleeing father-in-law, James II. There is plenty of background and atmosphere in this story, and Mr. Phillpotts sufficiently demonstrates his familiarity with the home life of his fisherfolk and their wet and dangerous trade at sea, but he gives less space to background and atmosphere than in most of his tales, and proportionally more to the human qualities of his characters. The story on the whole is hardly so large as that of "The Three Brothers," and its passion is less poignant, but there is a thickly peopled gallery of realistic portraits in the book. One of the best is that of John Major, the pious, self-reliant, God-reliant, master fisherman. The son and son-in-law, the daughter, the sister-in-law and the brother-in-law are all well done, with touches of fine humor and genuine pathos. Verrell, the keenly intelligent vagabond, is one of the best creations in the book. Mr. Phillpotts has for the most part avoided his occasional sin of tedium in this story. His characters reveal themselves in act and speech, more especially in speech, but their talk is usually pointed and natural. That of Verrell is especially so, and on his death-bed it acquires a sort of dignity underlaid by pathos. On the whole the story is less well knit than some others of Mr. Phillpotts, less dramatic, more a series of carefully executed character sketches, or rather character portraits, but in depth, in naturalness, in true human quality of thought and feeling, the book is, if anything, an advance upon his previous best.

MEXICO: THE WONDERLAND OF THE SOUTH. By W. E. Carson. New York: The Macmillan Company. $1.50.

Whatever is written of Mexico just now will be narrowly inspected by those intelligently interested in the sister republic, with a view to detecting any sign of political bias. If Mr. Carson has such a bias he does not betray it. He apparently accepts, indeed, the current view of American residents in Mexico as to the necessity of some such rule as Diaz has maintained for almost a generation, but he has no illusions upon the subject of Mexican republicanism. He frankly admits that the Diaz administration is a tyranny, and that Diaz himself represents a sort of powerful oligarchy. The press is subsidized or terrorized, elections are a farce, legislation is a mere registering of decrees prepared under the hands of Diaz and his ministers. The peon is a laborer perpetually in debt to his employer, and so nearly a slave or perhaps more accurately a serf, that a new employer often buys with a plantation the indebtedness of the laborers, and so takes over the men themselves. Mr. Carson is at no great pains to account for the tyranny of Diaz, but he finds the secret of the peon's wretched condition in his vices, his love of gambling and strong drink, his improvidence, his many holidays. Pulque Mr. Carson regards as a disgusting drink and the curse of Mexico. Filth, idleness, and a low standard of living make the Mexican peon one of the most wretched of laborers. Out southern colored people are much better off, and, indeed, the American negro rapidly deteriorates under Mexican conditions. The peon, however, has his virtues, and one of these is his charming politeness.

It is with the physical aspects of Mexico that Mr. Carson is specially concerned, and he has made a most interesting volume with his account of places and conditions, the splendors of noble scenery, the charm of quaint old cities, the splendor and luxury of the places to which the well-to-do resort. All this and the lives of the people, as well, are illustrated with many interesting pictures, so that the volume appeals at once to both mind and eye. Mr. Carson has a sufficiently clear and rapid style of exposition, though he lacks anything like mastery of the vernacular.

THE SOCIALIST. By Guy Thorne, Author of When It Was Dark, Etc. G. P. Putnam's Sons. $1.50.

Mr. Thorne proposes to his readers the conundrum, "Who is the Socialist?" Or, perhaps some may think, "Who is not the Socialist?" As a matter of fact his book leaves one in doubt as to whether we are to accept Mr. George Bernard Shaw, who appears thinly disguised as a personage in the tale, or another equally conspicuous character as playing the title rôle. No matter for that. Mr. Thorne's book is built upon the literary and artistic gospel of Mr. Shaw, that all literature which does not concern itself with some aspect of the social problem is unworthy of the name. That, it will be recalled, is Mr. Shaw's reason for being forced against his own instinctive modesty to rank himself above

(*Continued on page 64*)

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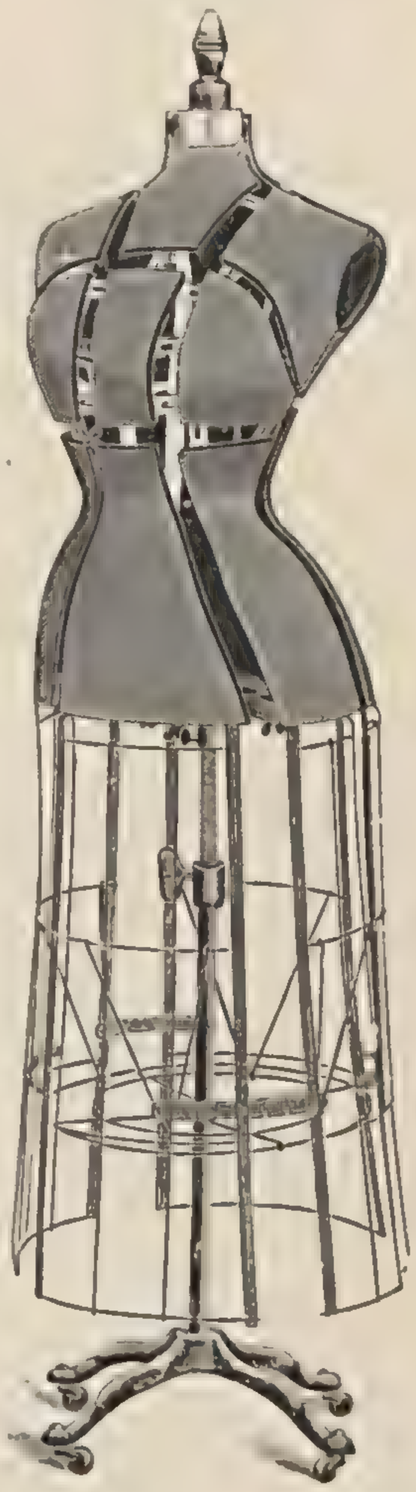


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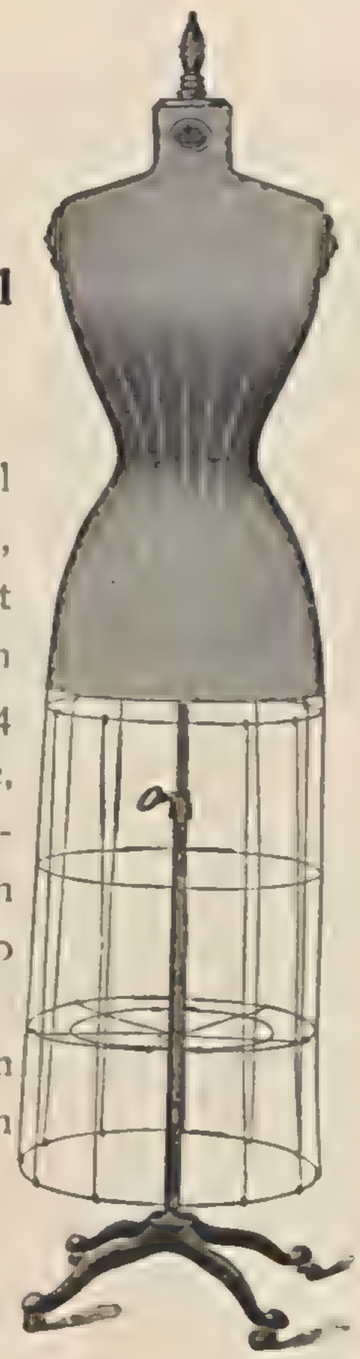
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WHAT THEY READ

(*Continued from page 62*)

Shakespeare as a dramatist. Shakespeare didn't care a hang for social problems. What he concerned himself with was the passions of men, and women, and sometimes he abandoned even these to deal with such superhuman beings as fairies and their airy first cousins of various name.

Now Mr. Thorne has plenty of zeal, and no little skill, but he has not the humor, wit, insight and power of the inimitable G. B. S. His story opens admirably with a scene in the college rooms at Oxford of a very rich young duke, and where the author writes as a man at home with his subject, until one suspects him of being a duke in disguise. Later he falls into the melodrama of the "Two Orphans" type, and is really very painful. He does, however, manage to interest the reader in the movement of his story, and in spite of crudities worthy of the Bowery stage, the novel has genuine dramatic interest. In the end we are made to understand that Mr. Thorne's socialists really have the kindest feelings toward the throne, appreciate the virtues of ancient blood, and regard the Christianizing of mankind as the first step towards their ideal. To a wicked individualist who is rash enough to hope that men are destined to rid themselves of law-made inequalities without reducing mankind to a stupid dead level, Mr. Thorne's philosophy seems nothing less than infantile. However, a duke owning hundreds of acres in London is a ridiculous thing in the light of the twentieth century, but so, too, is a throne, though Mr. Thorne doesn't dare say so.

MODES AND MANNERS OF THE NINETEENTH CENTURY. AS REPRESENTED IN THE PICTURES AND ENGRAVINGS OF THE TIME. Translated by M. Edwardes, with an Introduction by Grace Rhys. In Three Volumes. London: J. M. Dent & Co., Aldine House. New York: E. P. Dutton & Co. $7 net.

These three profusely illustrated volumes furnish a fascinating account of manners, customs and fashions in the greater part of the century so recently ended, and in the latter years of the eighteenth century. The pictures are of many sorts, from old fashion plates and current caricatures, to portraits of individuals and groups by masters in painting. Volume I deals with the subject from 1790 to 1817, Volume II fetches the matter down to 1842, and Volume III ends with the fashions and manners of 1878. The book is French in origin, but it includes much of Continental Europe in its view and a good deal of England, though nothing of the United States. Such a retrospect as this carries with it an impressive lesson as to the excesses and absurdities of fashion. A caricature of the hats of 1810 would serve a like purpose for a very recent season. Catarrh in the infancy of the last century was called "the muslin disease," because women wore in midwinter stuffs suited to the summer of mild climates. In 1803 there were 60,000 cases of grippe in Paris within a very short period.

Morals as well as modes are illustrated in these volumes. Free love was warmly preached and openly practiced at the opening of the period here dealt with. As to society, in its effort to avoid violence, it constantly fell into dullness, as witness the complaint of an intelligent German aristocrat sixty years ago, who says "All that one has really at heart is excluded from conversation, and is never even put into words." Wagner exclaims at the same period: "Good tone, alas! never to show feeling, and never, if you love God, to allow yourself to be carried away by enthusiasm." There were fads, too, throughout the period. Once society in France and Germany set itself solemnly to be intellectual, and tolerated pedantry at the dinner table, as one may see in that delicious French play of thirty years ago, "The Boresome World." Spirit rappings seriously occupied thousands in the mid-century period, and there were fads in diet, dress and exercise. One cannot help suspecting that the "return to nature" as we have had it for fifteen years or so will furnish a rich harvest to some cynical student of manners and customs in our times.

The illustrations to these volumes, some hundreds in all, are of the utmost interest and significance. Some of the loveliest women of the last century are shown in portraiture, and the earlier volumes abound in illustrations showing domestic interiors, furniture, decorations, dress, groups of distinguished persons. Between text and illustrations we have a most illuminating and fascinating presentation of the world as it was yesterday.

INTIMATE RECOLLECTIONS OF JOSEPH JEFFERSON. By Eugénie Paul Jefferson, Author of The Right Motive Club, Class, Bobby, Etc. Numerous Illustrations. New York: Dodd, Mead & Co. $3.50 net.

Joseph Jefferson's daughter-in-law, with a pardonable grandmotherly devotion, dedicates these reminiscences of the best beloved American actor to his great-grandson, a child of two years. "Are we so soon forgot when we are gone?" is a question peculiarly pertinent to the actor's profession, and even Joseph Jefferson's memory is one that will persist only with those who knew him as friend and comrade. He was especially fortunate in some of his friendships, and it is easy to believe that his good fortune in this matter was due to a reality of nature as striking as his reality of art. This simple friendly side of the man is insisted upon in these reminiscences, but is not emphasized by the rather tedious full quotation of documents and speeches that make up a large part of the volume. Good taste also would have spared the public a somewhat long discussion of the fishing rod which Jefferson left to the late President Cleveland. Less laudatory matter of the kind that must have wearied Jefferson himself, and more of the kind of matter involved in the assistant superintendent's letter from the Louisiana plantation, would have pleased most readers better. Here is the postscript to this letter:

"P.S.—You see I'm in a bad way, sir, 'cause my old mudder is dead for a long time. My fader, she can't see out of both eyes, and what will I do? My wife is going to have a lettle baby, and you wouldn't like to be that way yourself."

Many of the illustrations to the volume are interesting and significant, though the interiors shown of the country house at Buzzard's Bay impress one as somewhat over ornate, and as not indicating impeccable taste in domestic architecture and decoration upon the part of the inimitable and beloved Rip.

THE GOOSE GIRL. By Harold MacGrath. With Illustrations by Andre Castaigne. The Bobbs-Merrill Co. $1.50.

This author is a versatile and diverting story-teller, if scarcely an important novelist. He has already produced several successful variants on the familiar Zenda type of fiction, but in our opinion this delightful little romance of "The Goose Girl" is not only superior to most of the other imitation Zenda tales by any author, but also the most finished piece of work thus far from Mr. MacGrath's pen.

The plot is properly complicated, and the tale itself is as exciting as it is romantic. The scene is laid within the confines of the grand duchy of Ehrenstein, the history of which has been marked by constant ill feeling, more or less justified, against the neighboring kingdom of Jugendheit. The action is supposed to have taken place nearly half a century ago. The hero is the American consul, who had won honors in the recent War of the Rebellion and who is portrayed to the reader as an alert, keen-witted and altogether chivalrous young man. Carmichael would no doubt have been thoroughly contented at Dreiberg if he hadn't rashly fallen in love with the beauteous Princess Hildegarde, who had been mysteriously kidnapped in infancy and restored to her widowed father, the Grand Duke, after many years. Naturally enough, during the interval, the fair Hildegarde, ignorant of her real identity, developed into a wholesome, charming young democrat with a will of her own.

The winsome little goose girl, who is as pure-minded, sweet and sensible as she is pretty, piques our curiosity and excites our interest more and more as the plot thickens, until we begin to faintly scent the notable surprise that awaits everyone concerned at the close, and which of course distributes happiness, in varying degree, to all the characters. In truth "The Goose Girl" is a thoroughly breezy and entrancing romance, recounted with spontaneity, skill and vivacity. The single adverse criticism to be made on the book (not the author) is called forth by the inappropriate picture of a silly looking summer girl on the slip-cover, which certainly represents neither goose girl nor princess. Mr. Castaigne's illustrations, however, are sympathetic embellishments to the story.

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RECENT FICTION

"JEANNE OF THE MARSHES" (Little, Brown & Co., $1.50) is the title of the latest "thriller" by the tireless F. Phillips Oppenheim. The hero is an athletic young Englishman who is eccentric enough to prefer the life of a fisherman on the Norfolk Broads to assuming his rightful position as lord of the manor at Red Hall. Meanwhile, Cecil, the anæmic and degenerate younger brother of Andrew de la Borne, entertains a gambling house party made up of blacklegs of both sexes, a wealthy dupe and a lovely innocent heiress, who happens, through no fault of her own, to be the ward of the woman villain of the tale. The mystery has to do with the sudden disappearance and supposed murder of the dupe. The complicated adventures that ensue, in which a subterranean, long disused smugglers' passage plays an important part, are quite worthy of this author as an ingenious plot contriver. The hero is a stilted and impossible person who got rather more than he deserved at the end.

Max Pemberton's yarn, entitled "The Fortunate Prisoner" (Geo. W. Dillingham Co., $1.50), relates how one John Canning, released from a seven years' term of imprisonment for a certain high financial irregularity, discovers most opportunely that he has fallen heir to a large fortune. Realizing the necessity of starting life afresh under a totally new environment, he buys a small island off the northwest coast of England. The rough island folk, however, resent the intrusion of an overlord into their midst, especially when they learn that he is an ex-convict. Canning would hardly have succeeded in holding his own had it not been for the timely aid and sympathy of the lovely daughter of old Japhon Fearney of the Beacon. The story is not lacking in exciting incidents, but clever Max Pemberton can do much better work than this.

Herbert Quick is surely one of the most versatile of modern writers. In his more serious moments he produces, for instance, a volume teeming with statistics to show the necessity of improvement in our national waterways system, or again he issues a Christian-Socialistic novel like "The Broken Lance." Then, just by way of diversion or relaxation, he turns out an extravagant but highly entertaining tale such as "Double Trouble," and now he offers us "Virginia of the Air Lanes" (Bobbs-Merrill Co., $1.50), the theme of which, of course, is the conquest of the air. What with mystery, treachery, duplicity, inventive genius, scientific patter, exciting aerial adventures over sea and land, relieved by a proper infusion of love interest and two or three examples of really clever character drawing, this latest product of Mr. Quick's fictional gift is decidedly readable and diverting. The cover picture may serve to attract attention, but it sadly offends the artistic eye.

"Germaine" is the title of a new novel by Henry C. Rowland and at the same time the name of the chief female character. Mr. Rowland opens his story by introducing the reader to the kind of Frenchman of genius that an Englishman now and then attempts to create in fiction—the brilliant, dissolute, anarchic writer of forbidden stories. This Parisian product is the guardian of the child *Germaine*, and the novel is the story of *Germaine's* bringing up in these strange hands. The guardian it must be confessed, is a very tiresome person, but the triumphant emergence of the girl from the influences with which she is surrounded does credit to Mr. Rowland. The publisher of the book is John Lane.

A delightfully refreshing book is Halliwell Sutcliffe's "Priscilla of the Good Intent" (Little, Brown and Company, $1.50), a tale of the English north country. It is gentler and more kindly than are Eden Phillpotts's Dartmoor stories, and yet is suggestive of them. Priscilla, herself, daughter of Farmer Hirst of Good Intent Farm, is as capricious and winsome as an April sky, yet beloved by all for her kind heart and smiling face, which furnish an additional reason for her quaint nickname. Big Farmer Hirst is an upright and wholesome type of man who had slight regard for anyone lacking physical strength, until the day when he frankly admitted that the weakling Reuben Gaunt was indeed a stronger man than the "well-timbered" John Hirst, because instead of fleeing he stayed and fought the black fever, that scourge of olden times. Reuben, the idle master of Marshlands, gay, heedless and unstable—that this same Reuben should have it in him to show courage of the highest order, is hard for the big farmer to understand. It is a wonderful picture we get of the steady growth of a man's soul up at lonely Ghyll Farm.

Mother Mathewson helps with her rough yet wise philosophy, and who can read unmoved of the grave under the wild rowan tree with the mournful curlews circling overhead? The life of the whole village is so vividly portrayed and it is all so intensely interesting that most readers will confess to a feeling of real regret when they reach the end of this dramatic and absorbing novel.

LITERARY CHAT

"SOCIAL ENGLAND," the large and important work edited by the late H. D. Traill and J. S. Mann, has been issued by the Putnams in a revised edition. The work is probably the best attempt yet made to tell the whole story of England's progress in religion, discovery, laws, industry, arts, learning, literature, commerce and manners.

"Recreations of a Sportsman" is the title of a book by Charles F. Holder, soon to be published by the Putnams. One chapter tells of a long struggle with a swordfish upon an occasion when Gifford Pinchot was the author's companion.

Philip Alexander Bruce has a new work in the hands of his publishers, the Putnams, to be called "The Institutional History of Virginia in the Seventeenth Century." Dr. Bruce is favorably known as a writer on colonial Virginia.

"From the Cup of Silence and Other Poems" is the title of Helen Huntington's new volume of verse recently issued by the Putnams. Mrs. Huntington is favorably known as the author of an earlier volume of poems from the Spanish, and of a novel, and her publishers will soon issue a second novel of hers to be called "An Apprentice to Truth." The author of these books is the wife of Archer M. Huntington, to whom New York owes that great and little known boon, The Hispanic Museum. She writes both prose and verse with genuine distinction.

Mr. Chesterton discovered Darrell Figgis in Battersea, was charmed with his poems in manuscript, and eventually cooperated with him in the production of "A Vision of Life," which volume of verse has just been published by John Lane.

William A. Croffut has edited the diary of General Ethan Allen Hitchcock, and the Putnams are publishing it under the title "Fifty Years in Camp and Field." The diary covers the period 1814-1867.

Professor F. W. Taussig's "Tariff History of the United States" has been revised and brought down to date in a new edition issued by the Putnams. The book has long been recognized by students as a standard work.

The Sturgis and Walton Company of New York has undertaken an interesting series in the books of French memoirs, of which the first number is Clery's Journal entitled "The Royal Family in the Temple Prison." Another of the series is to be "Recollections of Leonard, Hairdresser to Queen Marie Antoinette." These books, hitherto to be had only in expensive editions, are issued at $1.50 each.

Some recent announcements of Duffield & Co. include half a dozen richly illustrated volumes, as many in the Art and Letters Library, Jane Austen complete in ten volumes at popular prices, six volumes of Ibsen, Poe complete, the collected romances, poems and sketches of Fiona Macleod in seven volumes, several numbers of the Mediæval Library, being translations of famous old romances, the Shakespeare Allusion Book, and eight volumes in the Rubric Series.

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She :—"You find life lines and health lines, but have I no beauty lines?"

He:—(gallantly) "Your beauty has no lines—nor wrinkles. The very magic of your beauty must dispel them."

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Vigorous Health



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If you are too thin—too fleshy—if your bust is undeveloped or unshapely—if your complexion is sallow—if you are tired or languid—in short, if you are in any respect not as Nature intended you to be, I can be of great help to you. No matter what your condition, I will absolutely guarantee to make your figure beautiful and perfect, improve your complexion, and give you faultless health. What I have done for myself I can also do for you.

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SMART FASHIONS FOR LIMITED INCOMES

(*Continued from page* 34.)

quiring scarcely any trimming beside its own design. Bring the pattern up from the waist to the shoulders, cutting out the neck for a pointed or round yoke of tucked white net, using the same for a long, tight under sleeve. There is no seam on the shoulder, the border forming a kimono top. If desired a little net frill may be carried around the yoke, like the illustration, with wee satin buttons. For calling or bridge, for luncheons or for church wear this is an ideal frock. Once adopted, cotton voile will form a staple of the wardrobe. It is splendid also for shirtwaists and simple little morning gowns to take the place of dimity or lawn. In plain colors it is to be had at 50 cents the yard, the same price with all-over figures. Cotton batiste is another material that serves well for many purposes and does not need continual attention to keep it in condition. With fine stripes and a white cord it is to be had in blue and black, lavender and tan. Price 40 cents, 30 inches wide.

SMART STREET HAT

The fifth sketch gives a very good little hat of much style to be worn with a tailored suit or foulard gown. The brim is of black Neapolitan, rolling a little all around and turned up on the left side. The crown is of king's blue velvet put on flat and continued halfway down the sides, where it meets a black satin ribbon. The ornament is of gold cord wound around a centre of old blue brocade.

CHIFFON BLOUSE

That shown in the sixth drawing is a model which becomes either a slender or a stout figure, and it is specially charming because of its simplicity. A lining is necessary as the surplice draping needs something to keep it in place. Large tucks, almost two inches wide, are carried down through the material both back and front, the crossing being met by the turn-down linen collar. This comes quite close against the neck, so that it does not give the open look of most Dutch collars, yet is far cooler for warm weather than a standing one. This great width of tucks is the latest cry in Paris and is taking the place of narrow ones. For general morning wear or for traveling such a waist as this is always satisfactory, as fresh collar and cuffs keep it dainty. These may be either of embroidered linen or lace. It was seen in dark blue chiffon over white, the contrast being more modish than a self-tone lining.

AN ECONOMICAL BUT EFFECTIVE SUIT

There is a good model that makes special appeal to those of limited incomes, as it gives one an entire gown and a suit at very moderate outlay. The original is made up in dark navy serge, almost black, hard finished and of fine weave. This is the best serge on the market, will positively not rub shiny and wears like iron. Though it is expensive to start with, $3.50 a yard, it proves a most paying investment. Its weight is medium and it will answer the year around. First there is a regulation plain tailored coat and skirt. The coat is without trimming, semi-fitted in the back and single or double breasted in the front, as one prefers. The sleeves are small at the shoulder with just a grain of fullness on top. A kilted skirt, mounted on a yoke, is possible for it, but a rather straight up and down gored skirt is better. Now as waist, which gives one a smart gown, not at all detached in appearance, there is a Russian blouse of dark blue satin. This is made on a fitted and boned lining, which for practical purposes should be of a cotton and silk lining material rather than taffeta. It fastens well to the left, with a very simple dark blue braid trimming the edge. The same braid is carried round the neck, which is cut out circular but not deep, and filled in either with a lingerie dickie or a yoke of dark blue chiffon over white net. The skirts of the blouse come halfway between knee and hip, an inch or two shorter than the coat. No belt is worn, but rows of the braid are stitched on a two-inch band of satin attached on the waist. A satin cuff, with braid and small buttons of the material to fasten finishes the long sleeve, or one may use a turn-back lingerie cuff or a thin one to match a chiffon yoke. The back of the waist is absolutely plain, but easy in fit. By using this model one has a regulation street suit with which lingerie blouses may be used, while the satin third piece transforms it into a dignified luncheon or bridge gown, which will be only the more effective for its severity. To go with it there is a little three-cornered hat in fine black straw, a point coming on the forehead. On one side against the upturned brim there is a great white rose, set in a circle of green leaves. Draped around the crown and falling a little in the back is a black lace veil, an octagon mesh with a flowered pattern. This hat model is also pretty in blue with a blue lace veil, but black is a better choice, as it will then tone in with every other gown as well as the suit.

HAT WITH SEPARATE TRIMMINGS

An economy may be practised and a very smart hat be always ready to suit various gowns by the following method: Choose for the afternoon hat a picture shape in black, nothing exaggerated, but a rather wide brim, turned up or straight, whichever is more becoming. To pin on it have a number of big tulle bows, wired at the edges to keep them in shape. Black tulle for one, white for another, an ecru lace bow for a third. Thus one has a hat that will go with lingerie gowns, with a foulard or again with a lingerie or serge gown which has a cream lace yoke. Such a hat as this is always part of the wardrobe of one of the best dressed young women in town, and it never fails to be a charming headgear. By tulle I refer to the fine silk net tulle, which of course wears ten times as long as the ordinary kind. An excellent quality comes at $1.15 the yard, 72 inches wide. To change with the bows one can use sometimes a cluster of flowers. Mauve thistles are stunning, or a bunch of pale pink roses with heavy foliage. Now that crown bands are superfluous it is easy to change the trimming. What are known as milliner's pins are the best method of adjustment, and are just an ordinary pin, only much longer and heavier. As a matter of fact, trimming that is pinned on is always far more chic than that which is sewn, as it is not so stiff, and many French hats are pinned together throughout. Not only are bandeaux dispensed with in many of the new models, but frames as well, and the hat practically made on a wired circle of buckram, measured to sit on one's head at the becoming hight.

DRESS ON THE STAGE

(*Continued from page* 40)

and has a knee-deep circular flounce attached to the drop-skirt, headed by a three-inch banding of shaded blue and silver embroidery. Over this falls a droop tunic—mark that, a *droop* tunic!—which is smooth around the hips, save at the back, but flares considerably at the bottom, where it is sewed under like a puff just above the banding. The guimpe has a seam running from the round neck to the elbow, along the line of the shoulder and the top of the sleeve as though to indicate the closing, which probably is not there. A row of the banding joins the guimpe to the bodice in a simulated bib effect that is distinctly becoming. The round neck is finished with a narrower band of the same embroidery. Really a most novel and striking fashion is shown in that costume, which is unusually graceful in its lines. Miss Meredith's gown, in that same act, was of lavender crêpe météor, not dissimilar in general characteristics, except that the bandings were of white lattice-work over the self-color, and many buttons of a darker shade were used. The straight-around circular tunic that reached to the knee, but was not turned under, had the effect of an old-fashioned "double skirt."

Lady Sellenger's gold-colored Directoire satin costume, in the last act, is a rich creation. It is made *en princesse*, and has a band of deep embroidery in self-color on the material across the front at knee-depth, either outlining, or simulating, a tunic. From each end of this band is suspended a width of folded drapery which falls gracefully over the long plain train. Soft draperies of gold net over white chiffon ornament the front of the bodice, confined at the center-front with a bib of the same embroidery as the simulated tunic and the sleeves. Miss Meredith's gown is of pale green cachemire de soie, with the bias-pointed sash, and the drapings on the bodice and the pointed tunic, showing the reversible satin side of the material. This is a charming conceit, for of course it matches in color exactly. There is also some embroidery in self-color on the bodice, which is semi-décolleté. Judging by these gowns, embroidery on the material in self-color is a veritable rage in Europe.

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Norfolk and Double Breasted Suits

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5.00, 6.75, 8.50 to 18.00



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Double Breasted and Norfolk Suits with extra pair Knickerbocker trousers. Made of all wool fabrics. Size 8 to 17 years

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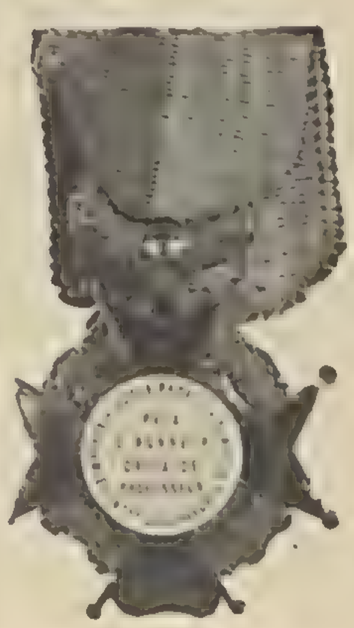
Of beautiful naturally wavy hair, all shades, greatly improves the appearance.

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Redfern Models are superior from every point of view. They are the correct base for the fashionable woman's gowning.

Fashion requires that the form shall be slightly curved at waist, bust and hips, rather than the straight lines that have obtained. Close corsetting is a necessity with these slightly curving lines as the flesh must be well controlled—pre-eminently the slender figure.

Redfern Models are boned with the purest Arctic Whalebone, the only boning acknowledged by dress authorities as entirely satisfactory for shaping and modelling purposes. Substitutes are used, but they remain substitutes and not improvements.

Redfern Models have ***"Security"*** *Rubber Button Hose Supporters attached and range in price from* **$15.00 down to $3.50 per pair.**

Write for booklet "V" on the correct fitting of your corsets

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VOGUE MUST DECLINE, WITHOUT FURTHER NOTICE, TO ANSWER ALL QUESTIONS WHEN THE ABOVE RULES ARE NOT COMPLIED WITH.

SPRING SUIT (TO W. E. A.)

WILL you kindly advise me what the correct thing will be for spring, in a perfectly plain tailored suit? What style of sleeve, revers on coat, length of coat, single or double breasted? Where should it be slashed; in the middle of the back, or on the side seams over hips? What style and length of skirt?

Ans.—Many of the spring suits will be made in the Russian style, but the strictly tailored coats will be worn, too, and are always good style. The coats of these tailored suits are shorter than they were last season, but they reach below the hips. Most of the coats are single-breasted and a few are cutaway. The revers are still rather sloping and some of them are faced with silk. The sleeves will remain about the same as they were last year, long and fitted, with little or no fullness at the armhole. Some of the coats are not slashed at all, and it depends on the cut of your coat where it should be opened. The skirts for the tailored coats are all short, about ankle length. Some are plain gored, some are entirely plaited, while others are a combination of both.

SPRING MOURNING (TO INQUIRER)

My father died early in November. I am not wearing heavy mourning. I want to know the proper style of gowns to choose for the spring and summer. What shall I wear for shopping during the warm weather? What style gown can I have made for any small social affairs I may wish to attend?

Ans.—For a shopping gown have a black, rough silk, or a pongee, trimmed with fine braiding in soutache or cord; or a very fine brilliantine unlined—this wears well, sheds the dust, and does not wrinkle.

For country wear, have white linen and white serge, with white hats to match, white gloves, shoes and stockings. All white can be worn in deep mourning, but not a combination of black and white.

For afternoon and evening wear marquisette, batiste, net crêpe de chine and chiffon cloth are suitable materials. The gowns can be made in any way you wish, but should not be lace-trimmed; tucking, the simplest of embroidery, braid or footing may be used as trimmings.

BUTTERFLY LUNCHEON (TO S. L.)

I belong to a luncheon club of twenty-four members, which is noted for its unusual entertainments. I have thought of giving a butterfly luncheon, and would like to carry it out, if possible, to the smallest detail. Will you plan an affair of this kind for me, giving me all the hints possible about how to work the butterfly motif into all the different courses, the decorations, place cards, souvenirs, etc.?

Ans.—We think your idea of a butterfly luncheon a good one, and it could be carried out most effectively. You can buy all the necessary decorations from a New York firm, which makes a specialty of paper novelties of all kinds, manufacturing them to order, if desired. We find that they have very attractive place cards with the butterfly motif painted on them for $1.50 a dozen or 15 cents each; pretty individual bonbon cups of fluted paper, covered with crêpe paper in any color desired, and trimmed with little tinsel-covered butterflies, price $3 a dozen.

Candle shades made to match cost 75 cents each, and these may be used for a luncheon if the room is darkened. Less elaborate ones for 50 cents each, are made of drawing paper, in a four-sided shape, hand-painted with butterflies. As these articles are made to order, and as the firm is always very busy, we would advise you to send for them some time before they are needed. But, if you are at all clever at that sort of thing, it would be simpler to buy the crêpe paper and make them yourself.

You may also get a pretty crêpe paper covered with butterflies in color, which comes in boxes of ten yards for 15 cents. By cutting out the butterflies they could be used effectively on place cards and in the table decorations.

We would suggest that you have the color scheme in yellow and white, and if you wish, this might also be carried out in the menu, as follows:

Anchovies on Rounds of Toast
Clam Bouillon
Creamed Chicken Dice in Pastry Cups
Club Sweet Potatoes
Asparagus Tips with Hollandaise Sauce
Alexandra Salad with French Dressing
Svea Wafers Cream Cheese
with White Bar de Duc Jelly
Lemon Sherbet
Cakes with Orange and Vanilla Icing
Bonbons Salted Pecan Nuts
Coffee Liqueurs

Serve a good sauterne with the luncheon, and green crême de menthe and Benedictine as liqueurs.

Place one anchovy on each round of buttered toast and surround it with a ring of grated, hard boiled egg, both the white and yolk being used.

The Club sweet potatoes are first baked, removed carefully from the skins, mashed and seasoned with onion juice and chopped parsley. They are then returned to the halved skins and baked brown in the oven.

QUESTION OF PRECEDENCE (TO M. D.)

Will you kindly inform me what is considered good form when a lady and gentleman are being shown to seats in a church or theatre by an usher? Should the gentleman precede the lady, or the lady the gentleman?

Ans.—It is correct for a gentleman to precede a lady whenever his protection or assistance is necessary. When he enters a theatre he usually precedes her, even after the tickets have been given to the usher, and then stands aside while she enters the row to take her place. It is correct to do the same thing in church, although not necessary in this case.

MOURNING FURS (TO MCK.)

I am a young matron in mourning for my father. I have a handsome set of dark brown Hudson Bay sable, and would rather not buy black furs. Please let me know if it would be correct to wear sable.

Ans.—Black furs, such as lynx or baby lamb, are of course considered the correct things to wear with mourning costumes, but good sables are so handsome that many persons forego this rule and wear sable furs even when in the deepest mourning.

We therefore think that you are quite justified in using your furs while in mourning for your father.

VISITING CARDS (TO BOX 26)

Kindly give in inches and fractions of inches the exact size of a married lady's visiting or calling card.

Ans.—There is a difference of opinion as to what is the appropriate size for a woman's visiting card. We think the smaller the card the better and we should advise you to use a square card just large enough to take your name on it.

You may use the script like the card on the lower right hand corner of page 772, Vogue of November 6, 1909, or like that on the upper right hand card on the same page.

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FRENCH CURL PLUMES, made of choicest, soft, lustrous male ostrich from 11 to 12 inches wide, with full graceful heads.

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By Assisting Nature in a Scientific Manner



In the privacy of your own room, surprise your husband and friends. After my university course, I concluded I could be of greater help to my sex by assisting Nature to *regain* and *retain* the strength of every vital organ, by bringing to it a good circulation of pure blood; by strengthening the nerves, and by teaching deep breathing, than I could by correcting bodily ailments with medicine. It is to my thorough knowledge of anatomy, physiology and health principles that I attribute my marvelous success.

I have helped over 44,000 women. I can help you to

Arise To Your Best

I have given to each woman that *satisfaction with self* which comes through the knowledge that she is developing that sweet, personal loveliness which health and a wholesome, graceful body gives—a cultured, self-reliant woman with a definite purpose, which makes her the greatest help to family and friends. She is a **Better Wife,** a **Rested Mother,** a **Sweeter Sweetheart.** She adds to the beauty of the world, thus contributing to its refinement, cultivation and education. I can help you to make every vital organ and nerve do efficient work, thus clearing the complexion and correcting such ailments as

Constipation	*Weak Nerves*	*Sleeplessness*	*Rheumatism*
Colds	*Irritability*	*Nervousness*	*Torpid Liver*
Weaknesses	*Dullness*	*Indigestion*	*Catarrh*

This work is done by following simple directions a few minutes each day in the privacy of your own room. In delicate cases I cooperate with the physician.

A Good Figure *is* Economy *and* Means More Than a Pretty Face

Style is in the figure and poise, and not in the gown. I have corrected thousands of figures as illustrated. The gown in Fig. 1 cost $250; the one in Fig. 2 cost $6.00. Fig. 2 is the same woman as Fig. 1, developed and in correct poise. Figs. 3, 4, 5 and 6 show actual photographs of pupils before taking up my work. (They have given me permission to use them.) They all stand, now, as correctly and appear as well as Fig. 2.



Too Fleshy—*or*—Too Thin

When every organ of the body is doing efficient work, there will be no superfluous flesh and no bony, angular bodies. I have reduced thousands of women 80 lbs., and have built up thousands of others 25 lbs. What I have done for others I can do for you. It would do your heart good to read the daily reports from my pupils. Here are some of them:

"My weight has increased 30 pounds."

"My eyes are much stronger have taken off my glasses."

"I weigh 83 lbs less, and have gained wonderfully in strength. I never get out of breath, the rheumatic twinges have all gone, and I look and feel 15 years younger."

"Just think of it! To be relieved from constipation. Entirely free after having it for 30 years."

"My kidneys are much better."

"I have not had a sign of indigestion or gall stones since I began with you."

"I am delighted with the effect upon my catarrh."

"Have grown from a nervous wreck to a state of steady, quiet nerves."

"The relief from backache alone is worth many times the money, and I haven't had a cold since I began with you."

I regard medicine for reduction as dangerous, and bandages and reducing appliances do not remove the cause, hence only give temporary results. In correcting faulty habits of digestion and assimilation, I build up the strength while I am reducing, or developing you.

This is practical common sense. Think it over and write me today, telling your faults of health and figure. If I cannot help you, I will tell you so. I study your case just as a physician, giving you the individual treatment which your case demands. I never violate a pupil's confidence. I will send you an instructive booklet, showing correct lines of a woman's figure in standing and walking, **free.**

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Dept. 17, 246 Michigan Ave., Chicago

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Our Catalog brings this shop into your home. If you are a mother, or prospective one, our catalog belongs to YOU. Our Catalog is as good as a personal visit to New York's Only Baby Shop. It accurately illustrates every baby need. Each garment individualized by a master hand. Infinite care taken for sanitary production. Prices far lower than elsewhere. It also gives invaluable authoritative advice on baby's care. Makes shopping by mail simple and satisfactory. Maternity Outfits and layettes specially prepared. Goods ordered Delivered Free to your home. Money back if you want it.



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TAKE ONE MARINELLO TREATMENT BE CONVINCED

Use the certificate at any shop listed below—this will entitle you to one full treatment at half price and a generous sample of the particular cosmetic which a Marinello operator may select for you.

It will prove—

MARINELLO TREATMENTS

given in the Marinello Shops are not a mere plastering on of cosmetics to conceal blemishes—but, with knowledge and skill born of long study and actual experience, nature's faults and errors are corrected and all the ordinary defects of skin and scalp are permanently removed.

Marinello Massage Treatment will greatly benefit any skin. It is given only by a graduate Marinello operator, with the daintiest, purest Marinello creams and other accessories. Her thorough and scientific training enables her to understand each particular requirement and she will advise you how to use the preparations at home.

Marinello Astringent Mask. Without doubt, this is the most marvellous treatment for the banishment of wrinkles, the general toning-up of the skin and the building up of the facial tissues.

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SPOKANE, WASH., M. E. Hudson, Crescent Store.
WASHINGTON, D. C., Miss Kennedy, 12th and F Streets, N. W., Huyler Bldg.

—Cut out here—

Feb. 15, 1910.

This certificate, if presented within 30 days from date, entitles bearer to one full Marinello treatment at half price and a free sample of such cream as condition of skin demands.

MARINELLO COMPANY

MOURNING AND ITS CONVENTIONS

(*Continued from page 44*)

sories, make this into bands for neck and wrist, fastening with hooks and eyes, and tack the thin material on this background. It works like a charm, and one's appearance is as trig and neat as possible.

BLACK COTTON CRÊPE

in its best qualities makes charming summer gowns or house dresses. The cheaper grades are not worth buying, as the color crocks and fades, but the superior ones are most reliable. No end of satisfaction will be gotten out of cotton crêpe, as it sheds dust and dirt, never needs pressing, and is not affected by dampness. For blouses it is most serviceable, and very good looking when finished off by a nice stock and a net jabot.

NEW BLACK MATERIAL

Under one family name there is a wool and mohair combination that comes in every possible weave and in every finish from the shiniest satin to the dullest suede. There is no silk in its make-up, yet never was there a fabric more lustrous or silky in texture, and it is hard to believe that wool and mohair alone are its ingredients. Such variety as is shown in it, running the gamut from qualities suitable to walking suits and street wear to those adapted to afternoon and house gowns. There is one that looks like a light-weight serge, excellent for a cool coat and skirt, durable and reliable. Then there are several shantungs, reproducing exactly in appearance the silk of that name. Diagonals are shown in number, from a wide heavy wale down to one that is scarcely perceptible. Bedford cords and ottomans are also most successful, and then there is one wtih a smooth clear surface nearly akin to ordinary mohair. The satin finishes are superb, in a number of weights to suit various uses. Beside this long list, I was shown a dozen or more stripes, any number of widths and others in fancy design. Measuring 44 inches across, these goods cost from $1.75 to $2 the yard. Still another deserves special mention in the collection, a very soft high luster, one on the order of crêpe de chine.

THIN BLACK FABRICS

Vogue is often asked to suggest materials other than wash goods for cool summer gowns in black, and there are lovely ones offered if purchasers know what to ask for. There need be no fear of poor dyes, for the materials mentioned here will keep their true deep black however strong the sun that tries to fade them. Silk warp batiste is splendid, being transparent and a little wiry in character. Challies, too, are charming, and make frocks of much style and unlimited comfort. Both of these cost from $1 upward, according to width. Wool batiste may not seem like a summer fabric, yet it is delightfully airy, and is preferred by some to the others. A very light weight textile is known as Empire cloth, all wool, and in great demand. Very pretty is a fine basket weave sold under the name of Queen's cloth. All these sell for $1 per yard.

SILK WARP MATERIALS

The Henrietta cloth made by this firm is a standard article that needs no new praise. Nothing handsomer can be found than the rich silky luster of Henrietta cloth. In its heaviest quality it is known as Eudora, which serves for coats and wraps. Melrose is the name given to a fabric that has a honeycombing on the surface very suggestive of autumn silk. Crêpe cloth is delightful, decidedly crinkly, and beautifully crisp. The price per yard for these is $1.50 and up, and the trade mark of the house, which insures superiority, is to be found on the selvage. The width varies from 38 to 44 inches.

WATERPROOF CRÊPE

Strange to say there are still many persons who do not know that a certain variety of mourning crêpe is made absolutely waterproof. The term is no idle phrase, for its truth may be proved by putting a piece of the crêpe in a basin of water and leaving it there as long as one likes. On taking it out the water is as clear as at first, and the crimp as firm as ever. Since this is so, it is scarcely believable that people will go on wearing crêpe that is injured by dampness or rain. That of which I speak is manufactured in England and comes in either the stiff English finish or in softer texture known as Paris finish. Incidentally it is well to learn an important point in the use of crêpe, which is, that it is only too frequently made up on the wrong side, where the tears show quite bright and the material is not nearly so rich nor durable. The right side is easily distinguished by holding the selvage toward one, when the crimp should run from left to right, or as one reads. The foundation of the fabric is, of course, all silk. Two widths come in it, one measuring about 29 inches and costing from $1 to $5 the yard, the other, 40 inches, at $2 to $15. The first is used for trimming purposes, the second for veils and gowns. A novelty in crêpe is known as Myosotis, which is a very fine-grained crimp, and not so deep as the ordinary and more delicate in appearance. It comes in the same widths as the other, and may be had in white as well as black.

DIRECTIONS FOR MAKING THE DAINTY FOLDED SETS

The simple and dainty folded, not hemmed, sets of collars and cuffs of thin white material are always becoming and appropriate for mourning wear, and the following directions for making the sets and caring for them afterward may be a help to those who like to wear them. There are several ways of making them, but nearly every one prefers those which are fastened on a crinoline foundation, as they are so much neater in every way. Two yards of crinoline, a good stiff quality, and one yard of organdie will give about two dozen collars and one dozen pairs of cuffs. They should be cut lengthwise of the material, as the roll of the crinoline then curves around the wrists and neck and is not likely to break. The directions are for a set with thirteen and a half-inch collar, and with cuffs four inches high and eight and one-half inches around the lower, or hand, edge. The crinoline collar must be cut fourteen inches long and two and a quarter inches high, and sloping slightly at the back, where it is lapped over and fastened by tiny hooks with invisible eyes. The edge should come straight up the back of the neck, exactly in the middle, and the slope necessary must be determined by the individual who is to wear them. The crinoline cuffs are four inches deep, and nine and one-eighth inches long. Cut the material all up at once so that the articles will all be exactly alike, and there need be no further measuring. A ruler must be used to mark the edges, and a piece of Castile soap, pared thin, will make a clearer mark than French chalk and will not be rubbed off so easily.

Having cut all the crinoline linings, next cut and fold each collar and each cuff before proceeding to the next one. Do not attempt to cut these all at once, as it is astonishing how much difference there is in the folding, even with the greatest care. Organdie at 70 or 80 cents a yard, two yards wide, is the most satisfactory material.

Cut a straight edge across the material by the thread, laying something dark beneath it so as to see clearly. Care in this will prevent vexation of spirit a little later. Now with a small measure mark three-quarters of an inch along the length of the collar, fifteen and one-half inches, thus allowing for the turn-in at the ends, but do not cut the length off now unless allowing a little extra. A small stiff ruler and a large pin to prick the line will be found most satisfactory. Do not attempt to crease it or to use a pencil to mark the line. Turn up the three-quarter-inch hem and then turn once again, making a three-fold thickness of organdie of uniform depth, not a small turn and then a deep one as one would do in an ordinary hem. Crease firmly and absolutely straight, then mark a line four inches from the edge and cut. Now lay the organdie strip against the crinoline collar so that the bottom edge of crinoline and organdie are even and crease where the organdie turns back, leaving one and three-quarters of an inch of organdie inside. After this is pressed, sew the facing on to the crinoline, holding the wrong side of the collar toward you, making long stitches on the wrong side and tiny ones on the right. This makes all the stitches come beneath the three-fold hem, where they are invisible. Turn under a double half-inch hem at each end, and sew down so that no stitches show on the right side. Sew on the smallest hooks and eyes and the set is ready to wear, needing only one pin at the back to hold it in place, and, if desired, a brooch in front.

F. MARCEL— The House of First Quality

Customers receive the personal services of its proprietors, Monsieur and Madame Marcel



The Trioline Braid

TRADE MARK

The popular Turban Coil and other styles of hairdressing made with this combination braid.

As a necessary adjunct to the facilities of this establishment, our Postiche of every description, Pompadours, etc., unexcelled in variety, are made of hair which is made to conform to a rigid and exacting test as to quality. We have a complete line of combs, both shell and imitation, barettes, hairpins, etc. Your broken combs, jewelry and ornaments will be promptly repaired by expert workmen at our factory which has been constructed to meet all demands and which is the best of its kind to be found anywhere.

Mail Orders Carefully Filled

We are agents for LE RESTAURATEUR, a celebrated French preparation which restores gray, faded or discolored hair to its natural color. This is not a hair dye and is positively free from any injurious matter whatsoever. Inquiries for particulars are solicited. Years of study of the scalp and its treatment have resulted in what is known as the famous Marcel Preparations.



Vegetal Hair Tonic is famous for preventing and curing falling hair. **Shampooline,** the waterless shampoo, is the only one of its kind leaving the hair greaseless, dustless, powderless and glossy after treatment. It has justly gained the popularity it now enjoys.

Napoleon Brillantine nourishes the hair, keeps short hair in place and gives the entire head a refined appearance. This wonderful preparation is the pioneer of its field and it has been developed to a point of perfection which makes it an indispensable part of the toilet.

The Marinello System of facial massage is one of the features of our parlors

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Are you too fat?.....

Reduction is easy.

How much do you wish to reduce?.....

How soon do you want to start?.....

Age..... Height.....

Weight.....

Bust... Waist... Hips...

Are you too thin?.....

Development is easy.

How much do you wish to increase?.....

How soon do you want to start?.....

Age.....Height.....

Weight.....

Bust... Waist... Hips...

A Normal Healthy Woman

is neither too fat nor too thin. The woman who is too fat or too thin is unhealthy. She therefore thinks badly, feels badly, looks badly, ages rapidly.

My Methods are Modern

and scientific; therefore powerfully and immediately effective

Requiring little time; causing no inconvenience.

Fill in ALL above blank spaces, return to me, giving any other details you may deem necessary. I will personally write you giving my opinion as to what can be accomplished in your case. I will also give you details regarding my course of training.

PARTICULARS FREE Enclose 10 cents only to cover cost of mailing.

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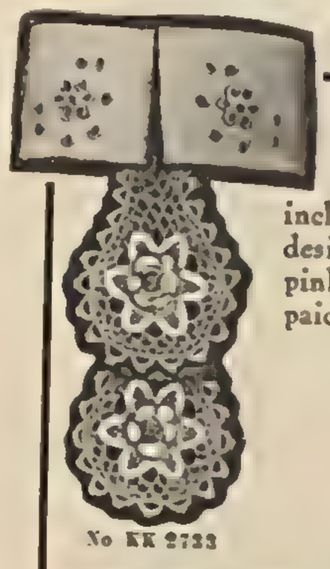
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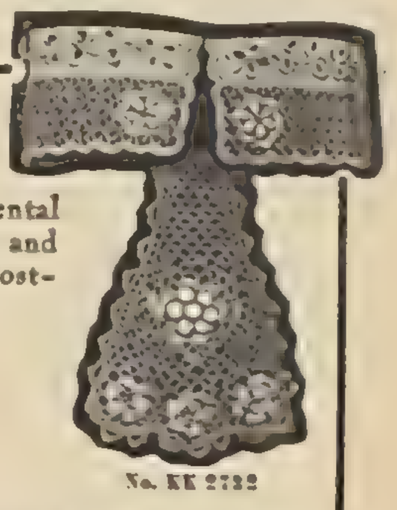
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No. KK 2733

No. KK 2733. Artistically embroidered linen collar, ornamented with neat design Madeira embroidery. Has 2-tab jabot of Real Handmade Irish Crochet lace in raised rose design. This unusual value is offered to introduce our line of modish neckwear to Vogue readers. Exceptional value, set complete, postpaid, 50c.

No. KK 2329. Novelty Automobile Scarf Veil with hemstitched ends, 20 inches wide, 72 inches long. Artistic border in Oriental design. Colors: Light blue, lavender and pink. Very stylish for all occasions. Postpaid, $2.00 each. State color wanted.



No. KK 2732



No. KK 2329

No. KK 2732. Novelty linen collar with natty lace edge of Irish Crochet, artistically embellished with dainty floral design, with single tab jabot of Real Handmade Irish Crochet lace—very fine close mesh. This customer-making offer should appeal to every woman of refined taste who knows. Set complete, postpaid, 50c.

FREE—OUR 1910 ADVANCE PARISIAN STYLE BOOK of Lace, Embroideries, Neckwear, Waists, etc., elaborately illustrated, produced at great expense. Indispensable to women of refined taste. The largest and most complete fashion authority of its kind in this country. The edition is limited. Write today for your copy to avoid disappointment.

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NAIAD DRESS SHIELD

Supreme in

Beauty! Quality! Cleanliness!

Possesses two important and exclusive features. *It does not deteriorate with age* and fall to powder in the dress—*can be easily and quickly sterilized* by immersing in boiling water for a few seconds only. At the stores, or sample pair on receipt of 25 cents. **Every pair guaranteed.**

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An Established Success for Forty Years

No fabric too delicate—no fabric too soiled but will respond to our perfect cleansing process and be returned like new.

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We have installed special facilities for our mail order patronage. Goods received from out-of-town positively cleansed and reshipped the day received. Prompt service will be facilitated if out-of-town orders are sent direct to main office and factory.

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HARMONY IN DECORATION

(*Continued from page 56*)

Such is the popular taste for plain backgrounds at present, that it is not uncommon to see an entire house hung with unfigured papers. When solid dark colors are preferred, as they usually are for libraries, billiard rooms, and dining rooms, the tints are dull, as, for, instance in a library fitted in furniture covered in brown leather, the walls may be of a soft olive green. Against such a background, engravings, etchings and photographs of paintings are most effective. With olive green velvet curtains and portières, and one very large Oriental rug in dull greens and reds, the effect is rich and harmonious.

An extremely beautiful paper for dining rooms is a Japanese fabric in dull gold, shot with either green or brown. The dark panelling of mahogany or walnut enhances the effect of the gold, and as a background for either portraits in oil or photographs framed in dark wooden frames, the result is particularly good.

In a billiard room, or for a man's den, a brown paper the color of leather can be used, and the colors of old English sporting prints stand out vividly against such a background. In papering the hall it is best, of course, to use one paper from the front door to the top of the house. Whether the woodwork be in white paint or of dark wood, it is advisable to use a light-toned paper. A soft yellowish cream in tint reflects the light and makes the hall, which in city houses is usually dark, brighter and more cheerful.

The fashion of using papers in flowered designs for bedrooms is a difficult one to combat, for women are, as a rule, especially fond of this type of paper. They love a bed room with a good deal of color, and they therefore cover their walls with an endless repetition of the same floral design, which quickly becomes monotonous. They do not appreciate the fact that the same effect of color can be obtained in another and more artistic manner.

Cover the walls with, say, a soft gray or pale café au lait, or cream paper in solid color—there is a very lovely one in gray which produces the effect of a fabric—to be had of an English importing house in New York. Let the heavy curtains at the windows and the portières be made of one of the exquisite imported crétonnes or linens which are to be had in all the good shops. The colors and designs in these materials are of every description. For the woman who cares for flowered hangings—and with a plain light paper nothing could be more charming—there are to be found superb reproductions of foliage and flowers in the most delicate tints which look as though painted by hand. To produce a good effect it is necessary to use the imported material, for a diligent search has failed to reveal a really artistic crétonne or linen made in America. The lounge, its cushions, and the chairs should be covered with plain material harmonizing in color with some medium tint shown in hangings.

For those who prefer a carpet in the bedroom, one in plain soft sage-green is most effective. If rugs are desired instead, those in tones of faded rose and green will harmonize with the general color-scheme of the room. In a room of this type, hang upon the walls reproductions of old French, colored prints, framed in gold. They are particularly suited to a bed room, and add another touch of daintiness and color. The gold frames give a charming effect on the plain light walls. The reproduction of these pictures is exceedingly well done, they are really artistic, and give a certain air of distinction to an apartment, as well as a charming decorative effect.

Among the new curtains this year suitable for bed rooms, nothing prettier can be found than those of fine, plain scrim, with insertions of filet lace. The best selection of these curtains is to be found in one of the great shops of Fifth avenue.

Inlaid mahogany furniture is always beautiful, and the Sheraton design is especially well adapted for bed rooms on account of its purity and grace of outline. It possesses the necessary lightness of effect, for much of the mahogany furniture of the Colonial period is too massive, too heavy for bed rooms for modern taste, or the average size.

There have been introduced in the last year or two charming reproductions of French bed room furniture in dull-finished, light, grained walnut, combined with cane. The latter material adds an artistic contrast to the wood, and the furniture is both elegant and uncommon. This furniture is also reproduced in painted white wood, combined with cane, but this is more especially suited to country houses.

HELEN VIVIAN LIGHTFOOT.

THE ELDERLY WOMAN'S GOWNING

(*Continued from page 42*)

sign between the shoulders, and separated from the full skirt portion by a narrow ceinture which ends in the front in a large choux of the crêpe. The garniture is most original and attractive, and consists of bandings of silver combined with jet, which extend over the shoulder, bretelle-wise, and end at the back waist-line with handsome silver and jet tassels, these same tassels being added where the banding ended on the sleeves, and as a finish to the soft drapery of Tosca net over silver-gray chiffon which decorated the fronts. The lining is of old-blue satin. The same idea might be charmingly developed in black moiré or bengaline, or if color be preferred, in amethyst cloth with dull-gold banding, black chiffon-marquisette veiling, and lining of French gray. This is also an excellent model for the unlined transparent wrap, which promises to be in fashion again as the season progresses towards summer, made of black or white or gray, in the changeable voiles or chiffons or full-width laces.

SPRING SHOPPING

The wardrobe of an elderly woman who is doing her buying now, with the prospect of going early to Europe, as so many of them expect to do, this year of the Passion Play at Ober-Ammergau, should be made on practical but becoming lines. For a traveling two-piece tailor-made suit, to be worn with silk or lingerie blouses, she should select one of the dark plain colors in serge or cheviot; or if something more neutral be desired, the imported tweeds and mixtures in chevron or indefinite stripes, in any of the dull grays or black-and-white effects, are eminently suitable for the woman past middle-age to whom the horror of dressing too youthfully is almost as potent as her aversion to perennial black. Made up simply with a shawl collar and cuffs of black moiré or bengaline, she would find it most useful. She will need also a long black gown of broadcloth or crêpe de Chine, which may have two bodices—one in transparent black for dinners, and one in black chiffon or net over white or brocade of any pastel tint, decorated with silver, gold or gunmetal. If she remain at home—that is, not travel—several dainty house dresses made of foulard or the new striped Habutai silk would not come amiss, with the addition of some pretty lace-trimmed lingerie or figured lawn dresses. Of Irish or Cluny-with-filet lace blouses she may have as many as her purse admits, and the embroidered batiste ones trimmed in Cluny mesh will be found invaluable for quick dressing in the hot season. Let her never be tempted to wear white shoes or veils—they are not for her. In hats, she needs always a standby of a toque, and a draped burnt-straw one trimmed in black may be worn, if all-black be not desired, with a trimming of black wings. Flowers must be used sparingly, but ostrich feathers always add to her grace and dignity.

CITY BEAUTIFUL WORK

IN AN embellishment way the great metropolis has not, as a rule, fared well at the hands of the millions that have come to it from all parts of the world, the universal and sole purpose of aliens having usually been to better the condition of themselves. Indeed, even her own sons, born of generations of New Yorkers, have not been ambitious to make the city beautiful, and it was, therefore, the more gratifying to have so fine an institution and withal so decorative a one as the Hispanic Museum, erected in the northern part of Manhattan Island, and most fully equipped by Mr. Archie M. Huntingdon. The Geographical Society, and the Spanish Church of Our Lady of Guadaloup, are also erecting fine structures in the vicinity, and the effect of having these three handsome buildings in the area bounded by Broadway, Riverside Drive, and One Hundred and Fifty-fifth and One Hundred and Fifty-sixth streets, is to adorn very beautifully one of the highest points on Manhattan Island and thus help to redeem the town, in a measure at least, from the reproach of being given over to sordid considerations solely.

Mme. Rose Lilli

Corsetiere

The Ideal Corset!

FIRST AID TO

The Ideal Form!

THE Custom Made Corset is indispensable — nature may provide the ideal Form — but it is often marred by an imperfect corset — which also makes correct costuming impossible.

THE ROSE LILLI CORSET

adapts itself to every individual requirement — overcomes form defects with astonishing ease — and assures the "Form Ideal." Its devotees are widespread — women who demand **the best.**

EARLY SPRING MODELS now being displayed at Mme. Rose Lilli's Establishment, denoting the Correct Vogue in Spring Corsets. Materials are more beautiful and in greater variety than ever.

INSPECTION AND CORRESPONDENCE INVITED

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Mme. Rose Lilli refers to ladies of high social prominence, who voluntarily testify to the merits of the perfected

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Beauty Parlors

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Every line is without fault, each individual is given her own requirement.

The Most Becoming and Up-To-Date Styles for the Very Young Debutante and the More Mature Society Entertainer.

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Specialties is for Gray Haired Women

who must not grow old, and who feel younger than their hair will admit. They are her especial delight.

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IMPORTED DELICACIES

There is something about a well ordered table, set with choice viands, that brings out the very best side of people.

To this best side—this social quality—the hostess makes appeal through every dainty dish she serves to her guests; and when the experienced hostess thinks about hospitality she thinks about "Cresca."

A hundred of the richest, choicest, daintiest foods grown the world over await your use under the round Cresca Mark.

There are Truffles, Anchovies, Caviar, Pate de Foie Gras, Mushrooms, Goose Livers, Olive Oil, Paprika, Cepes, Financieres, Macedoines, Flageolets, and scores besides.

We want you to know these delicacies, and the novel way they are served. This story from the lands of romance, with menus and recipes is all contained in our handsome booklet.

Such delightful Cresca dishes deserve fitting decoration, and we have imported little French garnish cutters in the designs shown in the border.

If you have not already received them, fill out the coupon and send it to us with 4 cents postage, and we will mail a copy of the Cresca booklet and one cutter.

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I inclose 4 cents in stamps. Please mail me, without charge, your Cresca booklet and one cutter.

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The Certain Day

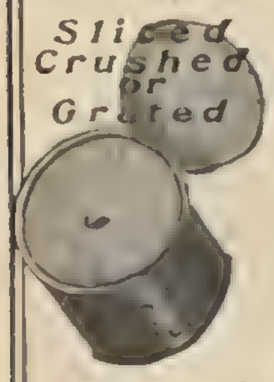
There is a certain day in the growth of a pineapple plant, when the fruit reaches its *prime* in flavor and tenderness.

On that day the indigestible starch of the green fruit has been *entirely* converted into the wholesome, delicious sugar of the *naturally* ripened pineapple. And there is no other fruit in the world so wholesome, so tempting and so refreshing as a field-ripened Hawaiian Pineapple.

Hawaiian Pineapple

is picked and canned on the day that the fruit has reached its *very* best—right on the field where it grows. Nothing is added to the pure fruit save a syrup of pure granulated cane sugar. Untouched by naked hands in canning, it comes to your table as fragrant and *real*-flavored as though *you had picked it in the fields of Hawaii and eaten it on the spot.*

Hawaiian Pineapple is entirely different from other varieties of pineapple, canned or fresh. It is so tender, so *exactly* ripe, that it cuts with a spoon, like a peach. It is never tough and woody, with the biting, uncertain taste of the so-called "fresh" pineapple you slice at home, or of ordinary canned pineapple.



You owe it to yourself a taste of Hawaiian Pineapple. Your grocer should have it in three forms—Sliced, Crushed, Grated (see that "Hawaiian" is on the can), but if he hasn't Hawaiian, send his name and receive booklet of Hawaiian Pineapple recipes—worth having.

HAWAIIAN PINEAPPPLE GROWERS' ASSOCIATION

1136 Tribune Building
New York City

M U S I C

TO THE MANHATTAN IMPRESARIO AGAIN BELONGS THE HONOR OF PRODUCING THE MUSICAL SENSATION OF THE SEASON—ELEKTRA—A A MORE REVOLTING THEME THAN SALOME, BUT MARVELOUSLY WELL DONE BY MADAME MAZARIN, A HITHERTO LITTLE KNOWN SINGER

RICHARD STRAUSS' music-tragedy, "Elektra," received its American first performance at the Manhattan Opera House on the night of February 1, and in it this composer has again shown himself to be not only a musical giant, but daring to the last degree. The general verdict is that the music should be heard several times before an intelligent idea can be had of it, but it is doubtful if there are many who would care to sit through more than one performance of the most grewsome opera—or music drama, or tragedy, nervous endurance, she must have collapsed within the first hour of the performance, for she had sung and acted her part without restraint at the dress rehearsal only thirty hours before the premier, and as the result of her début in the wildest rôle we have ever seen, her name will be passed down as one of the greatest singing actresses the world has known. Demanding more of the singer than the two most difficult soprano parts Wagner ever wrote, *Elektra* also demands an equal effort on the dramatic side, actually threatening the health of the one Hammerstein house a few months ago almost unheralded, and made a comparatively little noticed début in "Aida," the Strauss work might have fallen of its own weight. Indeed, the one danger that now threatens is that she may not be able to sing all the subsequent performances without breaking down. Already Gerville-Reache, who was the *Klytemnestra,* has withdrawn from the part, on the ground that it is too much for her, and that she prefers not to risk singing it again, and Mme. Schumann-Heink said practically the same thing after creating the character at the Dresden Opera House on February 13, 1909.



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Madame Mazarin as "Elektra" at the Manhattan

CALENDAR

C=Carnegie. M=Mendelssohn. Cua=Cooper Union Auditorium. Cuh=Cooper Union Hall. Gcp=Grand Central Palace. D-T=Daly's Theatre. H=Hippodrome. N-T=New Theatre. W-A=Waldorf-Astoria.

Maud Allan—Feb. 15, Eve.....	C
Boston Symphony Orchestra—Feb. 24, Eve.; Feb. 26, Aft.....	C
Catholic Oratorio Society—Feb. 20, Eve.	C
Mischa Elman—Feb. 19, Aft.....	C
Flonzaley Quartet—March 1, Eve..	M
Kneisel Quartet—Feb. 15, Eve.....	M
Adele Marquelies Trio—Feb. 22, Eve.	M
Olive Meade Quartet—Feb. 23, Eve.	M
New York Oratorio Society—Feb. 28, Eve.....	C
New York Philharmonic Society—Feb. 17, Eve.; Feb. 18, Aft.; March 2, Eve.; March 4, Aft....	C
People's Choral Union—Feb. 15, Eve.	C
People's Symphony Orchestra—Feb. 25, Eve.....	C
New York Symphony Orchestra, Feb. 20, Aft.; Feb. 27, Aft.....	N-T
New York Symphony Orchestra—Feb. 22, Eve.; March 1, Eve....	C
Russeau Symphony Orchestra—March 3, Eve.....	C
Mme. Sembrich, Song Recital—March 1, Aft.....	C
Wullner, Song Recital—Feb. 16, Aft	C
Young People Symphony Orchestra—March 5, Aft.....	C



Walter Somer as Wotan in "Die Walkūre" at the Metropolitan



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Gerville-Reache as Delilah in "Samson and Delilah"

Richard Strauss caused an upheaval by his "Salome," which was produced at the Metropolitan Opera House three years ago, only to be suppressed after the first performance by the directors of the company, and on the occasion of its initial presentation at the Hammerstein house it was designated as "An Immoral Work of Art," but while "Salome" appealed to the multitude because of its salaciousness, it was another sort of anticipation which awaited the coming of "Elektra." Different in every way, except in being a musical work, this last operatic composition grips one with the or whatever it may be called—which this country has ever known.

It was a most curious audience that went to the Manhattan on the opening night, composed for the most part of musicians, but with a number of society and club people, and a total of $19,117.50 was taken in at prices double the regular charges at this house. But long before the curtain fell those who sought a sensation had been gratified, and a finishing touch to the general horror of the evening was supplied by *Elektra* (played by Mariette Mazarin), who fainted in full view of the audience at her fourth recall, and had to be carried from the stage to her dressing room.

Indeed, had this dramatic soprano been endowed with less physical, mental and courageous enough to undertake it, so that when one considers that Mazarin went through with the opera twice in a little more than twenty-four hours, it can be imagined how great was the strain.

The success of the first presentation may be set down as part for the opera, because of the sensational qualities and the weirdness of the music, and part on account of the artistic quality of Mazarin, for without this French soprano, who came to the

(*Continued on page* 80)

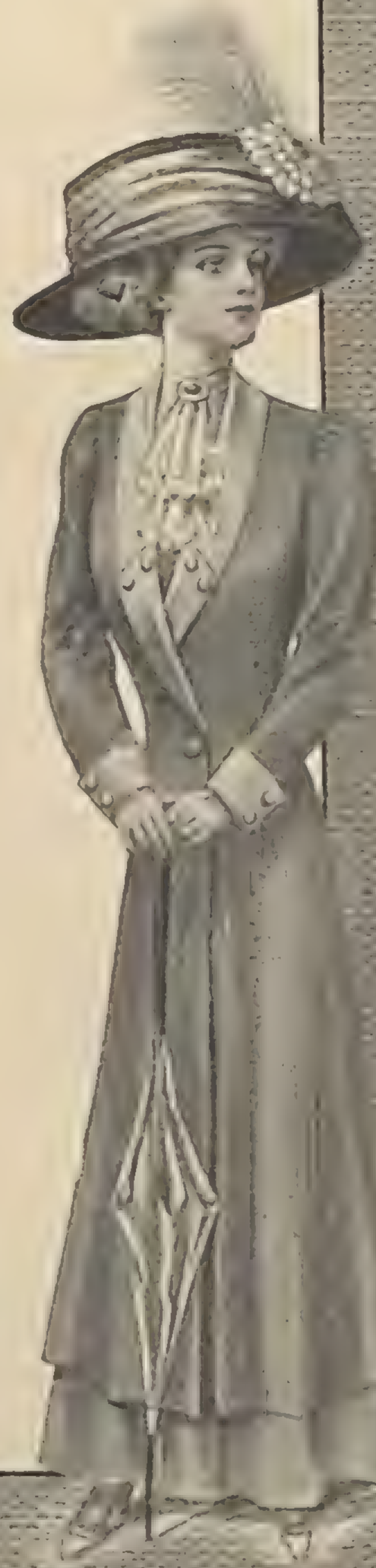
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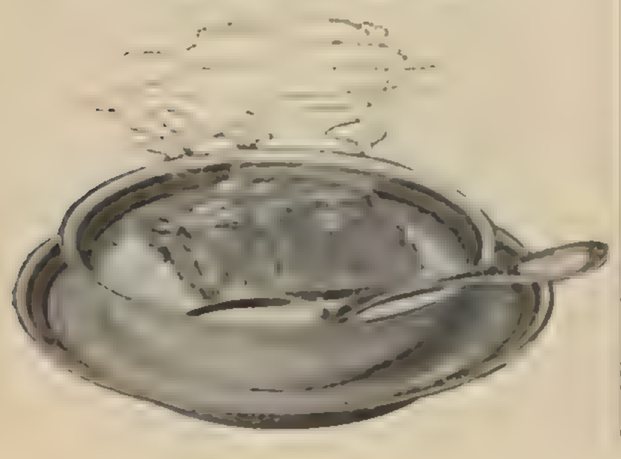
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tragedy of its dramatic action, and the maelstrom of its orchestra and vocal sound, which continues with but little cessation for two hours. Strauss has ideas of depicting tragedy that are radically different from those of the Greeks, for while their sense of artistic proportion was usually governed by sensible limits, this most resourceful music writer of modern times elects to follow dramatic lines that run parallel to the music, and are painted with broad, vigorous sweeps of a highly colored brush.

Two years ago Mrs. Patrick Campbell gave us a glimpse of an "Elektra" in playform, written by a young Austrian, Hugo von Hoffmansthal, in which there were blotches of blood, and situations that made the spectators shudder, even though Mrs. Campbell did not show herself equal to the tremendous demands of the rôle, and when Strauss beheld Von Hoffmansthal's version of the ancient tragedy of the murder of *Agamemnon*, its garishness, and its frequently disgusting horror, it appealed to him as material suitable to use after the fashion of the "Salome" tragedy.

"Elektra" is a veritable chamber of horrors, set down in the midst of a seething torrent of musical dissonance. It is a work to admire, because the task of scoring the orchestral parts is in itself only for a great man, and because there is much beneath the musical surface that cannot be discovered without profound study, but for people to say they "like" the opera—as a number did after the performance the week before last—is for them to confess to strange taste. In the early scenes of the tragedy Strauss did not write with the seeming skill or verity of utterance shown later. During the crazed prowling of *Elektra* about the house of *Atridae*, where she digs in the courtyard, like a beast, for the axe which slew her father, *Agamemnon*, the music is not as realistic as some might expect, and this is also true of the scenes in which *Elektra* endeavors to persuade her sister, *Chrysothemis*, to use her strong arms to avenge the death of their parent, and in that of her first interview with her mother, *Klytemnestra*.

But when *Orestes* returns, after having circulated the report that he has been killed, and is recognized by his sister *Elektra*, there is deep significance to the music, even though there are moments when the composer's sincerity is doubtful —when for the sake of effect Strauss was not honest either with himself, or with those for whom he wrote. Yet one forgets this in the passionate storm of orchestra wailing and the vocal shrieks during *Klytemnestra's* murder, and again when *Elektra* toys with *Ægisthus* as she prepares to send him to his doom. The finalities are the slaying of *Ægisthus* with the same axe which he and his mistress *Klytemnestra* used to kill *Agamemnon*, and *Elektra's* mad dance and death, and they whirl one along in the center of what is as near a musical typhoon as can be imagined.

No such conglomerate mass has been offered us before, and it will not be completely understood for some time, even by those who are trained musicians and sufficiently perceptive to differentiate in detail. The forty-three themes are unlike the Wagnerian themes because they are too fragmentary to more than indicate the melody, even when such a thing is attempted at all, and the person who can recognize such as these expressing *Elektra, Klytemnestra, Ægisthus, Chrysothemis, Orestes*, doom, dream, nightmare, murder, hate, *Elektra's* dance, the axe, *Agamemnon*, and a host of others must have labored hard. Strauss has taken these musical fragments and hurled them into a general scheme of things, and the result is a musical background of highly colored masses that are so constantly changing as to be kaleideoscopic. There are dissonances in one key against dissonances in another; wild shriekings of the brasses against the unhearable pianissimo of the strings; groanings of the wood-winds mingled with smashing of the tympani, and other musically inconceivable happenings, in which the voices are joining with notes which represent musical intervals devoid of melody, and about as crazy as the opera itself. Strauss is a wonderful musician and must be respected as such, but one is inclined to ask if this "isn't going a bit too far?"

As a psychological and musical study "Elektra" is temporarily interesting, but its future place as an art work cannot at this moment be forecasted. People are certain to go to see and hear it, and in it Oscar Hammerstein has a valuable commercial property, because the production cost but little and the singers in his cast are all low-priced. In short, from one standpoint, it seems that the Metropolitan had been out-maneuvered once more by the astute impresario from Thirty-fourth street, who will reap one hundred thousand dollars net profit this season from "Elektra" if he reaps a cent. The cast, the stage manager, and the musical director—the last-mentioned deserving a word of praise, even though he did not make the music as rugged as the composer would have wished—all did commendable work aside from that of Mazarin, which stood in a class by itself.

CONCERTS AND RECITALS

THE following programme of Chopin compositions was played Monday afternoon, February 7, in Mendelssohn Hall by Antoinette Szumowska:

1. (*a*) Nocturne, E major.
   (*b*) Ballade, G minor.
   (*c*) 3 Etudes, C sharp minor, F minor, G flat major.
2. Sonata (Opus 35).
   Grave, doppio movimento, Scherzo. March funèbre, Presto.
3. (*a*) Three Preludes, Op. 28, No. 15, 23 and 24.
   (*b*) Two Mazurkas, Op. 7, No. 1, and Op. 33, No. 4.
   (*c*) Polonaise, Op. 53, No. 6 (A flat major).

Schumann-Heinck has just completed the first two weeks of her Californian tour, which was devoted to Los Angeles and Southern California. At her second concert in Los Angeles the local police and fire department authorities had to be called upon to take charge of the crowd within the hall, and to disperse hundreds of others who were unable to gain admission. A return engagement was sung in Los Angeles on the afternoon of February 11, for which the largest auditorium in the city was secured.

Ada Sassoli, in her harp concert in Mendelssohn Hall on Monday afternoon, February 14, had the assistance of Gustav Borde, baritone, George Barrere, flutist, and George Falkenstein, pianist. A Mozart concerto for harp, flute and piano opened the programme, which was as follows:

1. Concerto in C.....*Mozart*
   Mlle. Sassoli, Mr. Barrere, Mr. Falkenstein
2. (*a*) Non Credo! (Conte Mystique), *Ch. M. Widor*
   (*b*) Printemps Nouveaux.....*P. Vidal*
   Gustav Borde
3. (*a*) Gavotte..... *Bach*
   (*b*) Etude No. 4.....*Thalberg*
   (*c*) Fantasie .....*Saint-Saens*
   (*d*) Am Springbrunnen.....*Zabel*
   Ada Sassoli
4. (*a*) Marine .....*Lalo*
   (*b*) Bonjour Suzon.....*E. Pessart*
   Gustav Borde
5. (*a*) Nocturne in F.....*Schumann*
   (*b*) Arabesque .....*Debussy*
   (*c*) Priere.....} *Hasselmans*
   (*d*) Gitana.....}
   Ada Sassoli

The fourth Symphony Concert for Young People was given Saturday afternoon, February 12, at Carnegie Hall. The orchestral numbers, with one exception, were drawn from famous symphonies, and there were also two groups of German songs sung by Miss Julia Heinrich. The programme complete was as follows:

Finale from Symphony in C.....*Schubert*
Scherzo from Scotch Symphony, *Mendelssohn*

Songs—
(*a*) Am Strom .....*Schubert*
(*b*) Soldaten Braut.....*Schumann*
(*c*) Das Mädchen Spricht.....*Brahms*
Julia Heinrich

Romanza from Symphony No. 4, in D minor.....*Schumann*
March from "Lenore" Symphony.....*Raff*
Allegretto from Symphony No. 2, in D, *Brahms*

Songs—
(*a*) Liebesfeier .....*Weingartner*
(*b*) Lockruf .....*Rüchauf*
(*c*) Elfenlied .....*Hugo Wolf*
Julia Heinrich

Overture, "In Springtime".....*Goldmark*

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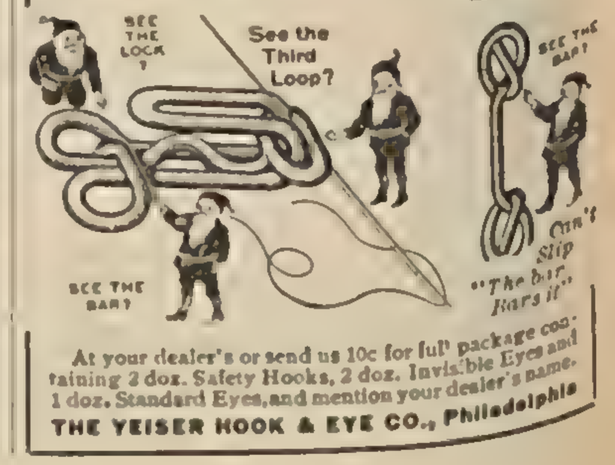
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ART NOTES

EXHIBITIONS NOW ON

New York. Fine Arts Gallery. Twenty-fifth annual of the Architectural League of New York. Until February 19.

National Arts Club. Exhibition of American landscape painting.

Tooth's. Old colonial English engravings after Reynolds, Hoppner, Romney, etc.

Brandus'. Memorial exhibition of portraits by Benjamin C. Porter. Until February 26.

Knoedler's. Portraits by John Da Costa, an English artist. Until February 19.

Oehme's. Paintings by E. Irving Couse. Until March 1.

Folsom's. Memorial exhibition of works by Louis Loeb. Until February 26.

Keppel's. Etchings by the American artists, Herman Webster and Cadwallader Washburn.

Wunderlich's. Old English mezzotints.

Ehrich's. Paintings by British masters of the eighteenth century.

Durand-Ruel's. Oil paintings by Harry Lea. Until February 26.

Montross'. Loan exhibition of works by Dewing, Tryon, Thayer and Whistler.

Lenox Library. Collection of book-plates and mezzotints in color by E. G. Stevenson.

Astor Library. Illustrations of iron work of the Louis XV and XVI periods.

Brooklyn. Pratt Institute. Paintings by William M. Chase. Until February 19.

Baltimore. Mr. Walter's private gallery. Opening Wednesdays and Saturdays until April.

Boston. Franklin Union Club. Loan exhibition of paintings. Until February 28.

Chicago. Art Institute. Works by the Society of Western Artists. During February.

Denver. Artists' Club. Sixteenth annual of paintings, sculpture and drawings. Until March 15.

New Orleans. Tulane University. Collection of early and modern American paintings, sent out by the Fine Arts Federation of Washington.

Philadelphia. Pennsylvania Academy of Fine Arts. One hundred and fifth annual of oil paintings and sculpture. Until March 20.

Springfield. Gill's Art Gallery. Thirty-third annual of oil paintings. Until February 22.

Washington. Congressional Library. Collection of lithographs illustrating its development in different countries during the last hundred years.

Corcoran Art Gallery. Fourteenth annual of the Washington Water Color Club. Until February 20.

EXHIBITIONS TO COME

New York. Fine Arts Gallery. Eighty-fifth annual of the National Academy of Design. March 11 to April 17. Exhibits received February 22 and 23.

Fine Arts Gallery. Forty-second annual of the American Water Color Society. April 24 to May 22. Exhibits received April 15 and 16.

Cincinnati. Art Museum. Works by the Society of Western Artists. During April.

Indianapolis. Mark Herron Art Institute. Works by the Society of Western Artists. During March.

New Haven. Curtiss Gallery. Tenth annual of the New Haven Paint and Clay Club. March 8 to 31.

Pittsburgh. Carnegie Institute. Fourteenth annual international exhibition of oil paintings. April 28 to June 30. No exhibits received after March 23.

AUCTION SALES

New York. American Art Galleries. Paintings by the late Alfred C. Howland, N. A. February 17.

American Art Galleries. Old Chinese rugs. February 18.

GOSSIP

At the sale of the Henry S. Henry collection of twenty-one paintings by the "Men of 1830," held under the auspices of the American Art Association, at Mendelssohn Hall, New York, on February 4, a grand total of $255,750 was realized. The attendance was large and the bidding enthusiastic. The highest price of the evening—$53,100—was paid for Millet's "Going to Work" (a small canvas showing a peasant man and woman walking through a field), and is $3,100 more than Mr. Henry paid for the painting only a little more than a year ago. The most important other pictures sold, with prices obtained, were as follows: By Corot, "Lake Nemi," $23,100; "Le Vieux Pont de Briques," $22,200; "Lisiere Boisée," $5,500; "Environs de Sevres," $5,100, and Paysanne Gardant Sa Vache," $4,150; by Daubigny, "La Saulaie," $23,600; "The River Marne," $14,600; and "The Pond," $4,300; by Decamps, "Le Frondeur," $12,100; by Dupré, "Le Vieux Chene," $7,100; and by Diaz, "The Glade in the Woods," $6,900.

There will soon be sold by the American Art Association (probably during the last week of this month) the unique collection of gold snuffboxes gathered by the late James A. Garland, which includes about one hundred examples dating from the seventeenth and eighteenth centuries. Nearly all are extremely handsome and most delicate in workmanship, being set with precious stones and having enamel and porcelain panels. At the same time the collection of paintings and antique Chinese porcelains belonging to Mr. J. B. Ladd will be sold—among the former being works by Mauve, Israels, Cazin, Daubigny, Inness, Wyant and Dupré.

Several weeks ago Messrs. Knoedler & Co. sold to Mr. William T. Evans, for the collection he is giving to the National Gallery at Washington, an exceedingly fine example of Homer Martin's work, entitled "Iron Mine at Port Henry, New York," for $4,000, and later most generously presented the purchase price to the artist's widow. Other works recently acquired by Mr. Evans are two landscapes by Albert L. Groll, called "The Road to Acoma, New Mexico," and "Laguna River, New Mexico." One is to go to the National Gallery collection, and the other to the collection of American paintings that Mr. Evans is presenting to Montclair, New Jersey.

In connection with Mr. Evans' gift to the nation, it is to be noted that this collection, together with the other art objects presented to the country, are soon to be installed in the North Hall of the handsome new building that has just been completed at Washington, to be used as the United States National Museum. The building, which is really intended for the natural history departments of the National Museum, but which for the present (and until Congress appropriates money for a National Museum of Art) will house the nation's art treasures, was designed by Hornblower and Marshall, and is situated in the government park, near the Smithsonian and other National Museum buildings. Besides the Evans collection of one hundred paintings and the Harriet Lane Johnson collection, a number of other paintings and objects given by various people will be installed at once, and after the death of Charles L. Freer, his very fine collection of paintings and art objects will be added. It may be said, by the way, that a most interesting book on the growth of the National Gallery of Art, since its establishment in 1840 to the present time, has just been published by Mr. Richard Rathbun, assistant secretary of the Smithsonian Institute.

Our Government, which, it must be admitted, is notorious for its lack of interest in things artistic, has so far neglected to pass any bill for an appropriation for the International Art and Architectural Exhibition to be held in 1911, at Rome, in celebration of the fiftieth anniversary of the proclamation of the unity of Italy. England has appropriated $100,000 for this purpose, and other countries have made arrangements for appropriate exhibits, but the United States is still lagging. However, Senator Newlands is doing his best to have the bill passed before it is too late. The time expires on February 15, and everyone interested in American art should use his influence.

The first New York exhibition of works by Miss Lillian M. Genth closed last week at the Folsom Galleries, where it attracted many visitors. Miss Genth's paintings are well known, for she has exhibited for several years at the annual shows, and it will be remembered that it was her picture, "The Lark"—a charming nude—that received the Julia A. Shaw prize at that of last year's National Academy of Design. Her canvases, among which there were shown "Golden Days" (a wood scene with two nymphs); "The Pastoral," "Springtime," and "By the Lake," are all bright and airy, with striking effects of sun and shadow, and in nearly all there are one or more graceful, idyllic nude figures.

Mr. Jean De Mot, of the Royal Museum at Brussels, has been in this country for several weeks trying to obtain the loan of works by old masters for an exhibition soon to be held at Brussels. Among

(*Continued on page 82*)

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the paintings promised is the celebrated picture by Rubens—"The Miracles of St. Benoit"—which was acquired from the late King Leopold of Belgium, by the Kleinberger Gallery, and which is valued at $250,000. At this price an option on it has been given to the Belgian Government, and as that country is very anxious to regain the painting, it will probably remain there after the coming exhibition.

Besides that to be opened on May 25, at Buenos Ayres, Argentine Republic, there will be another South American exhibition this year at Santiago, Chili. This show will open on September 18, and for it works must be forwarded before the first of May. Full particulars may be obtained from Mr. Ruchon Brunet, Santiago, Chili.

The much talked of bronze statue of Bacchante with the Infant Fawn, intended for the Public Library in Boston, but rejected by that institution, on the ground that it was vulgar and immoral, has at last found a permanent home at the Carnegie Art Institute in Pittsburg. It was received by the directors of the institute with great pleasure, and immediately placed in statuary hall, where more than five thousand people viewed it the first day.

Another statue that promises to be much discussed is that now being completed by the well-known sculptor Gutzon Borglum, which represents a woman with strained muscles holding in her arms, and resting it on her shoulder and head, the world. Mr. Borglum contends that it is upon woman that the hardships and troubles of the world rest most heavily, and that therefore it is more appropriate that she should be represented as its bearer than an old man like Atlas. It is said that the statue has already been purchased by a museum, but which one has not yet been given out.

SOCIETY

DIED

Onderdonk.—At Horseheads, N. Y., Wednesday, February 2, Mary W., widow of Adrian Onderdonk.

Townsend.—On Wednesday, February 2, in her 79th year, Elizabeth Avery, widow of John Pomeroy Townsend.

ENGAGED

Cassard-Wainwright.—Miss Mary Emily Cassard, daughter of Chaplain William G. Cassard, U.S.N., to Assistant Paymaster Dallas Bache Wainwright, Jr., U.S.N.

Ingersoll-Minton.—Miss Anita Ingersoll, daughter of the late Charles Ingersoll, to Mr. Roger Minton.

Lloyd-Crimmins.—Mrs. Julia Trowbridge Lloyd, daughter of the late George Trowbridge, to Mr. Thomas Crimmins.

WEDDINGS

Johnson-Willets.—Feb. 7.—Mr. John B. Johnson and Miss Elsie R. Willets, daughter of Mr. Walter Restored Willets, were married on Tuesday, February 8, in St. Thomas's Church.

McLaren-Rogers.—Feb. 8.—Mr. Wallace McLaren and Miss Zaidee Rogers, daughter of Mr. Franklin Rogers, were married on Tuesday, February 8, at Tokio, Japan.

WEDDINGS TO COME

Logan-de Sincay.—Feb. 23.—Miss Marie Louise Logan, daughter of Mrs. John A. Logan, Jr., to Mons. Henri de Sincay, on Wednesday, February 23, at St. Patrick's Cathedral.

DANCES

Whitney.—Feb. 8.—A dance was given on Tuesday, February 8, by Mrs. Payne Whitney. Dinners before the dance were given by Mrs. Whitney, Mrs. James A. Burden, Mrs. Philip N. Lydig, and Mrs. Stuyvesant Fish.

CHARITY ENTERTAINMENTS

George Junior Republic.—Feb. 7.—An entertainment for the benefit of the George Junior Republic was given on Monday, February 7, at the Waldorf-Astoria. Nonsense songs from "Alice in Wonderland," set to music by Mme. Liza Lehmann, were sung by a quartet composed of Miss Alice Preston, Mrs. M. Jordan FitzGibbons, Mr. John B. Wells, and Mr. Sidney Biden. Dances from the story were given by Mrs. Horace Conner, Miss Helen Harbeck, Miss Mildred Harbeck, Mr. Morris Ely, Mr. Robert Loomis, Mr. George Schrieber, Mr. Robert Kernan, Mr. William Raymond, Mr. Ralph Page, and Mr. Gardner Perry. Present were Mr. and Mrs. Charles F. Hoffman, Miss Amy Townsend, Mr. and Mrs. J. Fred Tams, Mr. and Mrs. Henry J. Fisher, Mrs. Cecil Shallcross, Mrs. Amory S. Carhart, Miss Katherine Norwood, Mrs. Clarence Porter, Mrs. V. Everit Macy, Mrs. Willard Brown, and Miss Harriette Rogers.

Junior League Entertainment.—Feb. 15.—The play of "Captain Jinks" was acted by the members of the Junior League in the large ball room of the Waldorf-Astoria on the afternoon and evening of Tuesday, February 15. Among those in the cast were: Miss Beatrice Flagg, Miss Lillian Endicott, Miss Laura Webb, Miss Annie Eastman, Miss Elizabeth Gardiner, Miss Mabel Hinton, Miss Anna Street, Mr. Louis Noel, Mr. Gardner Perry, Mr. Roderick Buchanan, Mr. Charles Townsend, and Mr. William Remsen.

INTIMATIONS

Abbott.—Mr. and Mrs. G. St. L. Abbott, of Boston, who have been stopping with Mr. J. Hampden Robb, have sailed for Panama.

Anderson.—Mrs. Charles Anderson, of Cincinnati, a sister of Mrs. Taft, has been at the White House for several weeks.

Anderson.—Mr. and Mrs. Larz Anderson have left Washington to cruise around Florida aboard their houseboat, the Roxana, which has preceded them to the South.

Bliss.—Mr. and Mrs. William Bliss gave a dinner for Mr. Wilson, American Ambassador to Mexico, and Mrs. Wilson, on February 16.

Bryce.—Because of the death of a nephew the British Ambassador and Mrs. Bryce have cancelled their social engagements for the present.

Calhoun.—Mr. William J. Calhoun, the United States Minister to China, and Mrs. Calhoun, have gone to Chicago from Washington.

Cowles.—Rear Admiral W. S. Cowles, U. S. N., retired, and Mrs. Cowles, are stopping with Miss Mabel Boardman at Washington.

Crosby.—Miss Miriam Crosby, of Warrenton, Va., is stopping with Mrs. Hunt Slater.

Cravath.—Mrs. Paul D. Cravath and Mrs. C. Devello Lathrop, of No. 107 East Thirty-ninth street, will be at home on Wednesdays until April.

Cuyler.—Mr. and Mrs. Thomas De Witt Cuyler, Miss Helen Cuyler, and Miss Sophy Hutchinson, of Philadelphia, will start for the South next week.

des Planches. — Baron Mayor des Planches, the Italian Ambassador, and Baroness Mayor des Planches will leave Washington for the Ambassador's new post at Constantinople, February 24. Baron Mayor des Planches will be the chief guest at a large reception in New York the evening of February 23.

Goelet.—Mr. and Mrs. Robert Goelet have been stopping with Mr. and Mrs. John R. McLean at Washington.

Hough.—Mrs. Henry Hughes Hough, wife of Lieutenant Commander Hough, U. S. N., is at Washington for a brief visit.

Laughlin.—Mrs. Thomas K. Laughlin, of Pittsburg, a sister of Mrs. Taft, is stopping at the White House.

Lehr.—Mr. and Mrs. Henry S. Lehr gave a dinner on Tuesday, February 15.

Livonius.—Major Livonius, Military Attaché of the German Embassy, and Mme. Livonius are in New York for a short visit.

Mackay.—Mrs. Clarence Mackay will give a dinner March 3.

Meyer.—Mr. George von L. Meyer, Secretary of the Navy, and Mrs. Meyer have had as their guests until February 8 Mr. and Mrs. F. R. Appleton, Miss Appleton, and Miss Meyer, all of Massachusetts.

Morgan.—Mrs. J. Pierpont Morgan, Jr., has been stopping at Boston.

Roebling.—Miss Helen Roebling, of Trenton, is the guest of her sister, Mrs. Richard McCall Cadwalader, at Philadelphia.

Sherman.—Vice-President James S. Sherman will go on February 22 to Grand Rapids, Mich., to deliver an address.

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Taft.—President and Mrs. Taft gave a musicale at the White House on Friday evening, February 11.

Thorne.—Mrs. Oakleigh Thorne and Miss Margaret Thorne are at Pomfret, Conn.

von Bernstorff.—Countess Luise Alexandra von Bernstorff, daughter of the German Ambassador and Countess von Bernstorff, is in Canada for a fortnight's visit.

CORRESPONDENCE

Miami, Fla.—Late arrivals.—Mr. and Mrs. E. A. West, Mr. A. M. Tibbin, Mr. W. J. Conklin, Mr. and Mrs. A. P. Gardiner, Mr. and Mrs. W. W. Johnstone, Mr. and Mrs. E. V. Earle, Mr. and Mrs. A. E. Mack, Mr. and Mrs. L. R. Vanderwoort, and Miss W. Vanderwoort.

Nassau, Bahamas.—Late arrivals.—Mr. H. L. Burnett, Mr. and Mrs. A. W. Durkee, Mr. and Mrs. U. T. Hungerford, Miss Hungerford, Mr. Hamilton Fish, Jr., Mr. Roderick McL. Cameron, Mr. and Mrs. B. T. Corell, and Mr. Harry K. Vingut.

Palm Beach, Fla.—Late arrivals.—Mr. and Mrs. Charles G. Dawes, Mr. and Mrs. Alexander H. Revell, Mrs. H. B. Hoyt, Mr. and Mrs. Rufus L. Dawes, Mr. William B. Walter, Miss Carolyn Dawes, Mrs. B. B. Dawes, Mrs. H. G. Cott, Mr. and Mrs. H. E. Argus, Mrs. Seth Barton French, General and Mrs. Henry L. Burnette, Mrs. Cornelius W. Provost, Master Lloyd Provost, Mrs. Warren Chichester, Mr. S. B. Hutton, Mrs. G. P. Butler, Mr. F. C. Robertson, Mr. and Mrs. John Bain, Jr., Mr. H. G. Summers, Mr. A. W. Bowman, Mr. and Mrs. L. L. Berger, Dr. and Mrs. W. Lewis Cave, Mrs. C. B. Prettyman, Mrs. Allen Kirkpatrick, Miss Chalfonte, Mr. Allen Kirkpatrick, Jr., Mrs. Charles Elmes, Miss Bessie Elmes, Mrs. Alice Degraff, Miss Helen W. Fair, Mr. R. M. Fair, Mr. and Mrs. Charles W. Moore, Mrs. W. H. Jackson, Mr. and Mrs. E. L. Harmon, Mr. Arthur A. Noyes, Mr. Myles S. Sherrill, Mr. J. Russell Churchill, Mr. Joseph Hall, Mr. and Mrs. G. D. Harris, Mrs. Chester M. Farr, Jr., Mr. and Mrs. D. H. Carstairs, Miss Carstairs, Mr. and Mrs. E. G. Sewell, Mr. and Mrs. D. B. Tatum, Miss Frances Tatum, Miss Jane Tatum, Miss Della Putnam, Miss Sarah Ward, Dr. Charles P. Mills, Miss Martha W. Bowers, Mr. and Mrs. Henry G. Freeman, Jr., Mrs. E. Butler Brown, Miss Beatrice Brown, Mr. and Mrs. Wolcott U. Lane, Mr. R. M. Dixon, Mr. W. F. Robinson, Mr. and Mrs. J. Whitney Baker, Dr. W. Augustus Pratt, Mr. and Mrs. Gaston Drake, Judge and Mrs. W. L. Riddell, Mrs. J. R. Smith, Mr. and Mrs. A. L. Eastwick, Mr. and Mrs. George R. Williams, Mr. J. P. Sanderson, Mr. and Mrs. C. E. Ingersoll, Miss Lulu Houghtelling, Mr. and Mrs. A. J. Hazeltine, Mr. and Mrs. Cornelius S. Green, Mr. and Mrs. Walter Wickes, Miss H. Wickes, Mrs. S. K. Martin, Mrs. Otto Young, Mr. and Mrs. L. V. Whitehead, Mr. John H. Shultz, Mr. and Mrs. John E. McIntosh, Mr. and Mrs. William G. Roelker, Miss Eleanor Roelker, Master F. E. C. Roelker, Mr. J. M. Walch, Mr. and Mrs. Charles H. Baker, Miss Marjorie Crawford, Mr. Lionel Armstrong, Mr. Charles P. Noyes, Mr. and Mrs. W. H. H. James, Mr. James W. Worth, Mr. and Mrs. D. A. Worthington, Miss May Worthington, Miss Gwendolyn Worthington, Mr. I. B. Chapman, Mrs. John Hughes, Miss Hughes, Mr. William T. Knox, Miss Mildred Eddy, Mr. Jesse L. Eddy, Mr. Joseph Eddy, Mr. and Mrs. George Grant Mason, Miss Margaret Mason, and Master Grant Mason.

St. Augustine, Fla.—Late arrivals.—Mrs. McCrea, Miss McCrea, Mr. A. W. Church, Mr. Clifford T. Miller, Mr. and Mrs. William Proctor, Mr. and Mrs. F. A. Peteri, Mr. E. L. Pemberton, Mrs. F. C. Andrews, Mr. H. P. Dunham, Mr. C. F. Mahlan, Mr. Charles F. Baker, Mr. Charles P. Mayer, Mr. Marshall C. Lefferts, Miss E. R. Lippincott, Mr. and Mrs. B. G. Ledig, Mr. Henry Phipps, Mr. and Mrs. J. W. Arthur, Miss C. K. Davies, Mr. W. J. Bentley, Mr. and Mrs. George A. Barnes, Mr. and Mrs. John W. Hinchman, Mr. and Mrs. Hambleton Dey, Mr. C. L. Fellman, Mr. and Mrs. L. B. Shaw, Mr. and Mrs. E. V. Earl, Miss J. F. Fiske, Dr. H. L. Reese, Mrs. and Mrs. F. C. Zabriskie, Mr. F. H. Rice, Mr. E. A. Briggs, Mr Henry Leman, Mrs. L. O. Rawson, Mrs. Miller E. Thompson, Miss Emily Humphrey Bowers, Miss Sarah Wilzer, Mrs. W. D. Lawrence, Mrs. William K. Bradford, Mrs. S. Huling Blackmar, Mr. Darius L. Goff, Mrs. Hugh McLaughlin, Mr. and Mrs. John McNamee, Mr. and Mrs. John E. Raynor, Mr. and Mrs. H. A. Thrift, Mr. A. Warren Patch, and Miss Ruth Patch.

FOREIGN TRAVEL

Bermudian.—Sailing Wednesday, Feb. 9.—Mrs. W. G. A. Lamb, Miss Lamb, Mr. and Mrs. J. H. Mulock, Mrs. James McGregor, Mr. W. L. Ross, Miss E. M. Ambrose, Miss Ruth Anderson, Mr. Edward A. Bowen, Mr. Franklin Bowen, Mr. and Mrs. G. G. Barr, Mr. Frank Baker, Mr. George Crawford, Miss Ella Crawford, Mr. and Mrs. A. G. Dwyer, Mr. Nash Matthews, Mr. Robert McLaren, Mr. P. N. Nolan, Mr. P. N. Nolan, Jr., Mr. W. F. Page, Mr. W. A. Parsons, Mr. and Mrs. Wilbur H. Rogers, Mrs. William H. Rogers, and Miss S. A. Sloane.

Coamo.—Sailing Saturday, Feb. 5.—Mr. Lorenzo D. Armstrong, Mr. Ethan W. Judd, Mrs. Henry T. Knowlton, Miss Winifred Knowlton, Mr. James S. Stokes, Mr. John R. Sparrow, Miss Bessie M. Sparrow, Mr. and Mrs. Ricardo Struller, Mr. and Mrs. Ramon Valdez, Judge E. B. Wilcox, Mr. George H. Williams, and Mr. Frank H. Roth.

Columbia.—Sailing Saturday, Feb. 5.—Mrs. R. C. Davidson, Mr. and Mrs. Simon Henderson, Miss Caroline Henderson, Colonel and Mrs. William C. Hunter, and Mr. Matthew Pattison.

Kaiser Wilhelm der Gross.—Sailing Tuesday, Feb. 8.—Mr. H. K. Beatty, Professor H. C. Butler, Mrs. A. K. Buxton, Mr. and Mrs. Gonzalo de Quesada, Miss de Quesada, Master de Quesada, Mr. and Mrs. Elisha Dyer, Mr. and Mrs. Leo D. Greenfield, Mr. William B. Greenfield, Mr. and Mrs. Lewis C. Hoover, Mr. J. A. Howard, Miss Dorothy Howes, Mr. L. A. Jonas, Mrs. H. C. Kennedy, Mr. Hermann Kind, Mr. Theodore W. Myers, Miss Jennie R. Price, Mr. C. L. T. Robinson, Mrs. George Winthrop Sands, Miss L. P. Swan, Mr. William H. Taylor, Miss Jessie C. Tredwell, Miss Edith S. F. Wayne, Mrs. J. P. Weber, Miss Julia P. West, Miss Carmel White and Mr. W. A. White.

Laurentic.—Sailing, Saturday, Feb. 5.—Mr. and Mrs. L. M. Chapman, Mr. Walker C. Flanders, Mr. O. V. Forbes, Mr. Maxfield Gardner, Mrs. Oliver Jenkins, Mr. George Kent, Mrs. Henry Knott, Miss Guinevere Knott, Miss Elaine Knott, Mr. and Mrs. Thomas Mackarell, Mr. and Mrs. D. L. McCarthy, Mr. and Mrs. D. E. McGregor, Master Douglas Campbell, Miss Emily C. Midgley, Mr. Philip Moore, Miss Elizabeth Philips, Mr. S. D. Pringle, Mr. W. R. Redman, Mr. H. D. Van Sant, United States Consul at Dunfermline, Scotland, Mrs. Van Sant, Mrs. C. Pratt Whelan, Mr. and Mrs. J. H. Whyte, Mr. J. F. Allen, Miss A. A. Churchill, Mr. and Mrs. T. C. Campbell, Miss Sarah R. Davis, Miss Elizabeth M. Davis, Mrs. Mary Turner Foote, Miss Rosalie D. Floyd, Mrs. George A. Kilborn, Miss Mabel Moore, Miss Mary Murphy, and Miss Anna Nicholas.

Mauretania.—Sailing Wednesday, Feb. 9.—Marquis de Villavieja, Miss Villavieja, Mr. William J. Bailey, Mr. Thomas J. Barbour, Mrs. G. Comyns Berkeley, Mrs. Devereux Clapp, Mr. and Mrs. Lincoln Cronwell, Mr. and Mrs. Charles E. Curtis, Mrs. David L. Einstein, Mr. Henry T. Farrar, Mr. John F. Gillings, Jr., Mr. D. A. Gould, Mr. Frank S. Hannah, American Consul in Magdeburg, Mr. and Mrs. J. R. Loomis, Jr., Mr. and Mrs. Harry A. McFarland, Mr. Edwin V. Morgan, Mr. F. J. Morgan, Mr. J. J. Otis, Mr. James Brown Potter, Mr. Edward G. Pringle, Mr. James Redmond, Mr. William Moore Robinson, Mr. W. J. Robinson, Mr. and Mrs. G. V. Rogers, Mr. George N. Sherman, Mr. S. D. Shotter, the Misses Shotter, Mr. Cecil Walker, Mr. William Walker, Mr. and Mrs. Albert Whelan, Mr. Robert W. Williamson, Mr. G. B. Winter, Jr., and Mr. Robert D. Winthrop.

Minnetonka.—Sailing Saturday, Feb. 5.—Mr. M. J. Burns, Mr. and Mrs. James H. Harding, Mr. A. B. Lovett, Mr. F. W. Moffat, Mr. L. H. Nelson, and Miss Hattie S. Borderwick.

New York.—Sailing Saturday, Feb. 5.—Miss Edna Butler, Miss Anna Butler, Mr. Thomas A. Cantrell, Mr. R. C. Coates, Mr. Balbino Davalos, Chargé d'Affaires for Mexico in London, Mr. E. O. Dalzell, Mr. James M. Hyde, Mrs. A. E. Howe, Dr. T. M. T. McKennan, Miss Edna Powers, Miss A. C. Quinlan, Mr. and Mrs. W. I. Smith, and Miss E. A. Willis.

Statendam.—Sailing Tuesday, Feb. 8.—Mme. E. Dubruel, Miss Andree Dubruel, Miss Gabrielle Dubruel, Mr. H. W. Osieck, and Mr. E. S. Rose.

Vaderland.—Sailing Wednesday, Feb. 9.—Mr. Charles J. Allen, Major and Mrs. Stuart Campbell, Mrs. J. K. Cogswell, Miss Cogswell, Mr. Leopold F. Francois, Mrs. E. Gerson, Master Lucien Gerson, and Miss Marcelle Gerson.



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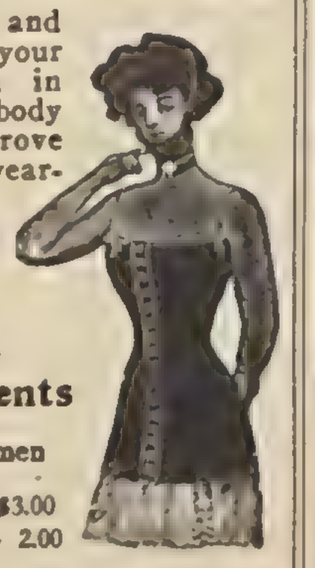
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ON HER DRESSING TABLE

IT IS not surprising to learn that the originator of one of the most perfect creams yet produced is a Frenchman, since for centuries that nation has led the world in the fineness of its cosmetics, perfumes and kindred preparations. This is indeed a marvel of smoothness and delicate substance, with a faint fragrance of flowers, which soothes the nerves while adding a final exquisite suggestion of daintiness. Most skins do not find sufficient refreshment to guard them against dryness in the night's rest, and need especial nourishment to keep youthful and preserve an elastic firmness. For such conditions this cream exactly meets requirements, and does not encumber the pores, aiding their natural play and refreshing the skin. If the latter has a tendency to dryness such a cream is of the greatest benefit. Hot rooms and late hours render the skin of an extreme frailty, and application of some such cream is necessary to remove the traces of fatigue, renovate the skin tissues, and rejuvenate the complexion, thus securing the brilliancy which is ordinarily the prerogative of youth and health. This cream is to be rubbed into the skin until completely absorbed, and in this application particular attention should be given to any incipient lines. From the same competent hands comes a marvelously invigorating lotion. It is said to contain no alcohol, acid or astringent, and braces up the skin tissues instantaneosly. Against pimples, freckles, and blotches it wages successful war, and will lighten wrinkles or lines at the same time. The face must be bathed by means of a wad of medicated cotton. It should be remembered that both this lotion and the cream previously mentioned are the product of a scientist in such matters, widely known and esteemed through Europe, and already of enviable prominence in America.

Conveniently situated in a quiet side street near the busiest shopping district in town is an establishment with a reputation unexcelled for scientific treatment of all kinds of hair ailments. Many fashionable women are among its large clientele, and as the proprietors only wish for patronage from refined people, one is sure of finding oneself in a proper *milieu* when entering its doors. Here the second and even third generation continue to make weekly or monthly visits as conditions may require, and from singeing the hair and giving shampoos to the most complicated treatments there are competent hands to take charge of every case. A tonic is put up for general sale, and may be ordered by those living at a distance. It is the result of more than thirty years' personal experience, which covers the treatment of thousands of cases, and it has a solid basis of common sense as a recommendation. The elements entering into its composition are so admirably combined, their cooling and refreshing properties are so efficacious, that in cases of fevers, sick-headaches, pains or sores it gives great relief. The tonic does not change either the color or texture of the hair, but reinvigorates the roots and encourages a healthy growth. It is recommended for cases of incipient baldness and where the hair is falling in undue quantities from nervous diseases or other causes; persistent following of the directions for its use should be rewarded by speedy restoration of the hair. The price is $1 a bottle, and for very serious cases it is used in conjunction with a creamy ointment, the substance of which is derived from the wool of sheep and has remarkable qualities as a grower of hair. There is also a shampoo to be used but once a month in all normal cases, but more frequently where there is any unhealthy condition of the scalp, such as has brought about excessive dandruff. The shampoo sells for 50 cents, and not only cleanses thoroughly, but stimulates the roots of the hair and imparts a soft, silken texture.

An ideal preparation for softening the cuticle around the nails, as well as cleansing and bleaching the finger tips, is compounded on a scientific formula from pure and harmless ingredients. It is delicately tinted and perfumed, sells for a very moderate price, and is both more convenient and superior to soap for the purpose.

The novel changes in many of the toilet preparations made familiar by long use are seemingly endless, and perfection in even the smallest detail is striven for by every conscientious manufacturer. Until now I have never seen a tinted talcum powder, pure white being the universal shade in which it has been prepared. However, one of the best known makes of this powder has now made its appearance in flesh tint, and this satisfactory innovation will probably secure the greatest popularity. The reason why talcum has never been made in this much less obtrusive shade before is difficult to determine, but for many uses it is certainly far more practical. The powder itself is both softening and beautifying to the skin, exceedingly cooling and one of the best to be obtained at any price, though it is surprisingly inexpensive.

A new dental cream can be praised for its fine qualities as a cleanser and an arrester of all dental decay. It is a scientifically compounded preparation, absolutely alkaline, free from any gritty substance and containing no injurious matter. It arrests fermentation of food particles in the mouth and neutralizes acidity. Inflamed conditions of the mucuous membrane, soft or spongy gums yield to its corrective influence. It thoroughly dissolves in the mouth and leaves no irritating sediment. During the painful process of straightening teeth in growing children this cream affords great relief, since it speedily allays the suffering from sensitive teeth and is a boon to persons who wear plates. The taste is distinctly agreeable and the effect sweetening to the breath. In decay of the teeth or acid conditions of the mouth the creamy paste should be used after each meal as well as before retiring. It comes in tubes costing 25 cents each. The choice of dental paste is of great importance and should never be made without knowledge, since good or bad teeth alike are amenable to its influence, and one may gain the former by means of some well-selected preparation, or cause the latter condition by the reverse.

From one of the most prominent and reliable manufacturers comes a paste brilliantine for the hair, which I have reason to believe is one of the finest ever made in this country. It is natural in color, white when seen en masse and quite transparent or colorless when taken out on the palm. It offers the best means of giving the hair lustre and gloss, while at the same time collecting all straggling hairs and making it far more easy to keep the coiffure in order, besides giving a beautiful natural sheen which is thoroughly desirable. Then again those who wear artificial pieces will find it invaluable, because even the very best switches, turban swirls, etc., are sure to lose their lustre in time, and having no natural oil to reinvest them with gloss and pliancy they get into a very unsightly, dry condition unless properly cared for by applying a good brilliantine. Preparations in this form are easier to distribute evenly than anything else, and the best results are obtained by rubbing just a soupçon over the palm of the hand and then repeatedly passing the latter over the hair. It is all done in a moment, and those who have had no experience with brilliantine will be astonished at the vast improvement effected. That which I have in mind comes in a wide-necked bottle, a flat jar being impracticable on account of the difficulty in making a perfect hinge for the latter. But the bottle is a convenient form.

Leather traveling cases with button flaps come in red and green for cold cream, lavender salts and many different toilet preparations. These cost $1 and make a pretty showing in the bag. There are also nice little combination cases of leather, carrying talcum powder, cold cream and bundles of paper handkerchiefs for $1.50.

Little cases holding all the small necessaries for manicuring sell for 90 cents, these including a scissors, file, nail cleaner and orangewood stick.

Among the season's novelties are perfectly flat morocco cases in red or green and lined with silk. Within is a clothes brush, only as wide as three tufts of bristles and backed with a handsome dull wooden handle, equally flat. These are nice when traveling or automobiling, and cost $1.85 complete.

[*Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.*]

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An unbecoming or ill-fitting gown is easily transformed, and making over or altering becomes a pleasure, instead of a task.

To reproduce exactly every individual peculiarity of your figure, all you need do is to have a muslin lining fitted (directly over your corset and without your skirts) down over hips, so as to obtain their exact shape.

Insert the *deflated* Pneumatic Form inside this lining and *inflate* until solid. Then adjust to proper skirt length, and put your petticoat on to give the correct flare to gown below hips. Your double now stands before you and your costume may be finished down to the smallest detail without the tiresome process of "trying on." You can literally "see yourself as others see you."

The same form may be used by any number of women; this is well illustrated by photos (see below) of linings inflated on the same size form. Care was taken not to select perfect figures, but ones that differed in every particular.



Inflated Lining with Petticoat, Ready for Fitting Skirt.

Skirts

All skirts that you have fitted and hung over the Pneumatic Dress Form will be perfectly satisfactory, because your muslin lining is fitted well down over the hips and gives their shape at the largest part (the last place the skirt touches).

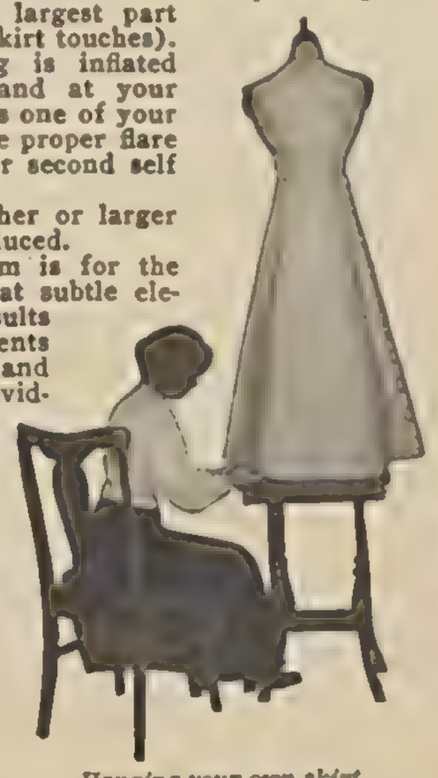
When this lining is inflated and set on its stand at your skirt length, and has one of your petticoats on to give proper flare below the hips, your second self confronts you.

If one hip is higher or larger it will be so reproduced.

The *"Pneu"* Form is for the lady who prizes that subtle elegance which results only from garments that fit her figure and help mark her individuality.

You will appear to be moulded into a Princess gown if it is fitted and hung on the Pneumatic Dress Form.

The accompanying photo shows the proper way to turn a skirt up.



Hanging your own skirt

Waists

You may make and complete the most elaborate waist without trying it on if muslin lining is fitted according to directions furnished with each Pneumatic Dress Form.

This lining, when inflated on the form, gives the exact size of your bust, waist, neck and arms, also the shape of the back, slope of the shoulders and any other peculiarity of your figure. If one shoulder is higher or larger the inflated lining will reproduce it. (*See photo.*)



Fitting your own back

The Pneumatic Dress Form

The Form may be inflated by using bicycle pump or by placing the lips to valve and blowing until it is as firm as desired. The latter method we find to be easier and quicker.

The Form is made to be pinned to, and there is little or no danger of puncturing the air chamber, as it is well protected by heavy muslin lining and silesia covers. Should a puncture occur, however, you may repair it in ten minutes by unbuttoning the cover and putting a patch over the hole (directions and materials sent with each Form).

When not in use let the air out and pack Form and stand rods in the box base (dimensions 12¼x14¼x4 ins. high), until wanted again, or the Form may be left inflated ready for use.

Even with several punctures the form will remain firm thirty minutes or more, as a very large amount of air must escape before it is necessary to reinflate.

After your gown is completed you can mend the form or unbutton it from base and send air chamber to us by registered mail.

We repair punctured forms free of charge for one year from date of purchase. Thereafter a charge of fifty cents is made for such repairs.

The air chamber is made of the best quality of specially prepared rubber cloth which does not deteriorate and will therefore last many years.



Form packed in Box Base

Over this air chamber is a heavy silesia cover which is buttoned to the bottom board. *Write for Booklet, "C-17."*

Special Custom Corsets Made to Order
$10.00 up

Pneumatic Dress Form with Box Stand

Largest bust that may be used.	Largest hips that may be used.	Size	Price
34	37	34	$12.00
38	41	38	12.50
42	45	42	13.00
46	49	46	13.50
50	53	50	14.00
54	58	54	18.00

To get bust measure, place tape around body over largest part of bust and up close to arms.

The forms will last years, therefore allow for increase in your figure, as form must be larger than largest lining you may wish to inflate.

The forms are made in several sizes for the following reasons: A lady of 36-inch bust measure has little use for a No. 50 form; a No. 38 would suit her needs much better.

Remember that the smallest lining (32, 34 or 36-inch bust) may be readily inflated on size No. 50.



Patented. Weight, 10 pounds

[Pneumatic Dress Form without Box Stand

To those who wish the form for waists only:

PRICES AS FOLLOWS:

Largest bust that may be used.	Largest hips that may be used.	Size	Price
34	37	34	$ 9.50
38	41	38	10.00
42	45	42	10.50
46	49	46	11.00
50	53	50	11.50
54	58	54	15.50

To get bust measure, place tape around body over largest part of bust and up close to arms.

The box stand may be obtained at any time upon payment of $2.50.



Adjustable Pneumatic Arm

Put your fitted sleeve lining over it and inflate. Adjustable to any size and may be used for either right or left sleeve.

The Pneumatic Arm may be attached to the arm size of The Pneumatic Dress Form or may be used separately. See cut.

When not in use, collapse and pack in small box. Price $5.00.



Patented.

Unbleached Muslin Linings

Cut to Measure and Basted. PRICE $2.00.

These linings are ready to be fitted for use on our Pneumatic Dress Form.

If the following lining order blank is filled out accurately very little fitting will be necessary.

Lining Order Blank

NECK (At base of Collar).....
BUST (Loosely around largest part and close up to arms) .....
WAIST (Snug).....HIPS (Snug).....
LENGTH OF BACK (Base of collar to natural waist).
TOP OF DARTS (Base of collar to center between breasts)
DIAGONAL (From base of collar at center front straight across figure to waist line at underarm seam).
Have you large abdomen or straight front?.....
Have you quick or gradual sloping hips?.....

Paper Lining Pattern, cut to measure. Price $1.00. Fill out above blank

Form and Stand Order Blank

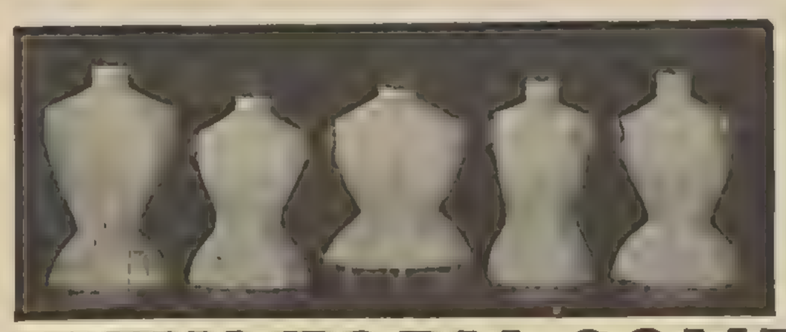
PNEU FORM CO., 322 Fifth Ave., New York City

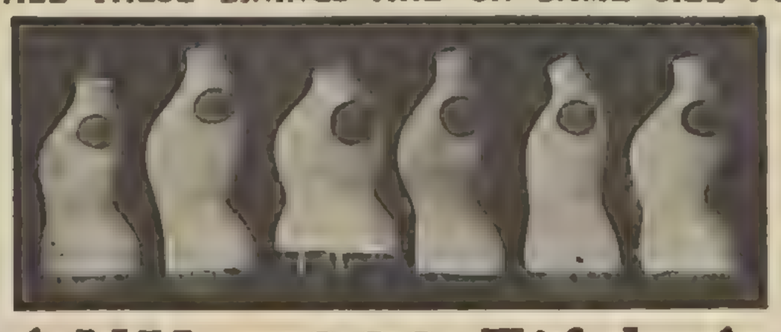
Enclosed find $..... in payment for One Pneumatic Form (—with—without) Stand. Size .....

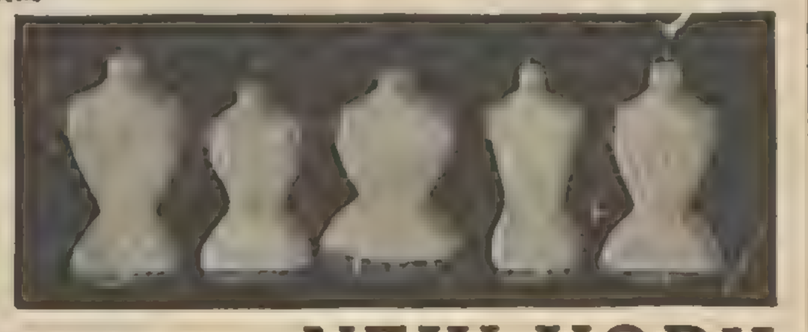
Kindly forward same at once to address below.

M.....
(Please Write Name Clearly.)
No.....
(Street or Avenue.)
.....
(City or Town and State.)
(C-17)

ALL THESE LININGS ARE ON SAME SIZE FORM







PNEU FORM COMPANY, 322 Fifth Avenue, NEW YORK

N. W. Cor. 32d Street

Look Closely

at the gloves you buy;—the leather, the binding, the stitching, all reveal quality,—but above all look for the name which stamps them

FOWNES GLOVES

because this name has been a guarantee of quality and durability in every detail for over six generations of men.



Copyright 1908, by Fownes Brothers & Co.

Try one pair of the $2.00 street gloves—at your dealers.
Other grades, $1.50 and $2.50, each best for the price.

The Best Tea is Cheapest—Always

"SALADA"

(10)

is the best value because it is richer, more fragrant and healthful than other teas. It goes much further. It costs no more.

CRÈME JOSEPHINE
for the Complexion

From the original formula in our exclusive possession, as prepared by her personal chemist, for



Napoleon's Queen
The Empress Josephine.

It is a nutrient and a beautifier and its virtues and efficiency are attested by a century of continuous private use. A lady writes: "The effect produced upon a jaded skin, parched by the use of hard water and soap, or scorched by sunburn and the friction of the wind, is the immediate generation of softness, whiteness and elasticity." It is excellent for men's use after shaving.

Two sizes: Fifty and Seventy-five cents.

For sale by Macy & Co.; Wanamaker; Abraham & Straus; Altman; Fourteenth Street Store; F. W. Schoonmaker, 40 E. 42d St.; F. K. James, 1552 Broadway and 800 Eighth Ave.; Kalish, 626 Madison Ave.; Carter & Robertson, 289 Columbus Ave.; Neergaard, 85th St. and Broadway; Halper, 144th St. and Broadway; C. M. Rosenbaum, 2435 Jerome Ave.; Hegeman & Co.; Riker's Stores, New York, Brooklyn and Newark, and other first-class stores. Ask your druggist for it.

Or Direct from the Manufacturers on receipt of price

Write for descriptive booklet.

Josephine Preparations Co., 98 Fulton Street, New York

THEIR MANIFEST DESTINY

(*Continued from page* 18)

"If what?" she panted, her eyes almost frightened in the intensity with which they were fastened upon him.

"What therefore God hath joined together, let not man put asunder," he quoted. "The question is, Did God join us together?"

"You mean——"

"Do you love me?"

"But——"

"There are no buts. Life still stretches before us. If you love me there is nothing more to be said. Marry me again for the sake of the form and I'll take you back into the hills with me."

A warm flush of blood dyed her skin. He had voiced her heart's desire. But some deep instinct of prudence, some prescience of fear, fought in her heart with the newborn tremulous hope. People did not get second chances for happiness in this world, it told her. One could not fling away joy and stumble on it again by chance.

She shook her head at last. "No, Alan. We tried and failed. Don't ask me, please."

He stood squarely in front of her, a man trained to the hour and hard as nails. His eyes held her gaze steadily and unrelentingly.

"The question is, Virginia, whether you love me."

While the heart might beat twenty he waited before she answered in her clear low way.

"You know I do, Alan."

"Then in God's sight you are my wife, since you know I love you."

"But—the risk, dear."

"All life's a risk. It's surely the least of risks for us to yield to our manifest destiny. We know ourselves now, Virginia. The bitter years have tried us. Surely we daren't throw away our chance because we are afraid. You should be the last one on earth to advise that, my apostle of happiness. Will you go with me?"

"Where, Alan?"

"We'll run away to Denver and be married—then, heigho! for the hills and our lifelong honeymoon." He looked at his watch. "We have just eight minutes to catch the train. Come!"

"But they'll see us," she protested, her eyes beginning to sparkle with the adventure.

"Not they, and if they do, what care we! You can write and explain it all."

"Virginia!" Clinton broke into their retreat and came toward them, having caught sight of a white skirt.

"We've got to make a run for it," laughed Vincent, giving her his hand.

"Here, Virginia! Where are you going?" panted Clinton from the rear.

"Eloping with another man, Bob," called Alan gaily over his shoulder.

"But, I say, I've been looking for you for an hour," protested Clinton.

"An hour! Man, I've waited two years," retorted Vincent, still over his shoulder. "Good-bye. We're off."

At the edge of the grove they sighted the train, and taking the last downward slope with a rush just managed to swing upon the platform of the last car.

"Oh, Alan," laughed Virginia shyly, as they sank into a seat, "this time I really think we're aboard the Arcadian Express!"

AS SEEN BY HIM

(*Continued from page* 19)

The death of D. O. Mills and the absence of the Astors from society also had some influence, although nowadays there are so many sets that even the retirement of the most prominent millionaire families is hardly noticed. Many people who in other times enjoyed comfortable fortunes and were not over-ambitious now have demanded recognition on account of their children, and in the long list of débutantes who have come out this winter, there are the descendants of many representatives of the society of the past. That there are many New Yorkers who have been land poor for two or more generations, but have suddenly awakened to affluence through the disposal of ancestral acres now in the suburbs, and within reach of subway and trolley, at fabulous prices, and they are demanding the social position their grandparents occupied when Washington Square was uptown, and when Fifth avenue beyond Forty-second street was a mere country road.

AS THE CURTAIN DROPS

Now that the musicians have tucked away their instruments, the lights are out, the flowers faded, and the last cotillon figure has been danced, one can make a short review of the glories of the season which has passed on. It was a débutante year, the married set and the older girls keeping in the background, but while the débutantes were charming, and most attractive, there were no great heiresses, or wonderful beauties, and the spectacular was absent. Miss Hammersley was possibly the wealthiest, but she is one of the most simple and natural, for she is thoroughly the high bred young woman of a house with a long line of ancestors. Miss Laura Livingston is literary and clever, as well as one of the few buds who had the cachet of a coming out entertainment in the house built by her great grandfather eighty years ago, and Miss Anita Ingersoll captivated all hearts.

This week the débutantes appeared in the annual entertainment arranged by their Junior League at the Waldorf Astoria, the play being Clyde Fitch's "Captain Jinks," made famous by Miss Ethel Barrymore. The leading rôle was taken by Miss Beatrice Flagg, Mrs. Atterbury's daughter, and in addition there were Russian and peasant dances by the corps de ballet.

Another Lenten entertainment—the Musical Pantomime—in which the performers are to be well-known fashionable women, will be given for the benefit of the Music School Settlement at the New Theatre on February 18, and I have no doubt that when the sales of the French benefit performances are announced they will serve to interest many during the forty days of the penitential season. The last wedding of the winter, which took place on Shrove Tuesday, was that of Miss Electra Havemeyer and Mr. James Watson Webb. The ceremony was held at St. Bartholomew's Church, where the Webbs and many of the other Vanderbilts have worshipped for a generation, but owing to the death of Mr. Twombly, few of the Vanderbilt connection were present, except at the church. The reception was small, and only relatives and intimate friends were asked. The bride is the second daughter of the late Henry O. Havemeyer, and a sister of Mrs. Frelinghuysen. Mr. Webb is the eldest son of Dr. and Mrs. W. Seward Webb, and his mother was a Miss Vanderbilt—a sister of Mrs. Twombly, Mrs. William D. Sloane, and Mrs. Eliot Shepard. But perhaps I should not have said that this was the last wedding of the winter, for on the same day Miss Mary Gurnee and Francis L. V. Hopping were married at her mother's home.

Mrs. Cornelius Vanderbilt, whom New York had missed for some years, during which time she has been somewhat of an invalid and in mourning, once more appeared this winter in the rôle of hostess. When she sent out cards for her musicale, and again for her dinner dance, the uncle of her husband died, so that she was kept in retirement for several weeks more, but at last the much anticipated events came off, and the entire house suggested a promise of the coming spring. Each room in the suite set aside for entertaining had its individual bloom, in absolute harmony with the background of decorations—the drawing room filled with American beauty roses, the dining room with Southern Mimosa, and Mrs. Vanderbilt herself wearing a gown of silver cloth.

On the same evening Mrs. James B. Haggin gave a dinner dance at the St. Regis, the cotillon being led by Phoenix Ingraham, and among the favors for the women were artificial violets, perfumed, and small Dresden flower pots with blooming plants. Mrs. Haggin, who is tall and slender, wore white satin with silver lace, and her famous emeralds.

A WINTER OF FEW NOVELTIES

But the winter had few, if any, novelties to offer in the way of decorations for rooms or dinners, of menus, of new dishes, or of cotillon favors. Mrs. George Gould's cotillon introduced Italian minstrels, in the costumes of their country, at supper time, and playing on mandolins and guitars. The supper at Mrs. Haggin's dinner dance was served in silver chafing dishes, and at all the cotillons not preceded by a dinner there have been two suppers, the second taking place late in the morning—that is, about four o'clock. Orchids and camelia trees in tubs with the flowers in full bloom—as well as roses, have been among the favorite floral decorations, and women have worn artificial flowers to match their gowns, or to produce a vivid contrasting note in color. At many dinners the round table has again come into vogue, when the number of guests is not so large, but small tables are still in fashion for dinners where a hundred or more are asked.

If it's the fashion

you will find it in

Read's Fabrics

More than 50 styles of

All Worsted Dress Goods

Made in the same mill and enjoying the same reputation as

"Lansdowne"

Whose durability and adaptability have earned and hold for it the title of

"The Queen of Dress Fabrics"

"LANSDOWNE" is perforated WM. F. READ every 3 yards on the selvedge

THE WORSTEDS are stamped READ'S FABRICS every 2 yards on the selvedge

FOR SALE AT ALL GOOD STORES

E. Burnham Coiffures 1910

The Turban Cap Frame and Turban Braid



The illustration herewith shows the frame—the simple manner of adjusting the frame on the head—and the coiffure arranged over the frame. This is the very latest conceit worn in London and Paris.

The Turban Braid used in arranging this coiffure is formed of hair from 30 to 36 inches in length. Hair of this extreme length can only be obtained in less than one-half dozen places in the world. We have a large stock in all shades and textures, and can match your hair exactly. Prices from $8.00 to $50.00.

Anything mentioned in this advertisement sent on approval. Billie Burke Curls, Daphne Puffs, Wigs for Men and Women. Send for ART CATALOG and new fashion supplement showing styles for winter of 1910.

Ornaments for the New Coiffure

Exquisitely dainty effects in jet, rhinestone, pearl, and other jewels in pins and combs; also real shell, gold, silver and cut steel.

Our combs and ornaments are especially designed by our own artist and curve to fit the head properly. A gift of one of these beautiful ornaments will delight the most fastidious lady.

Send for description, illustrations, and prices.



The E. Burnham Illustrated Lessons

Will teach you by Correspondence, Artistic Hair Dressing, Shampooing, Manicuring, Hair Culture, etc. Also Manufacturing of Switches, Puffs, Curls and Transformations. Also Men's Wigs and Toupees. Increase your earning power. A diploma from our school gives you standing in these professions. Send for free prospectus containing signed letters of our successful graduates. Our instructors are doing the work they teach every day.

E. Burnham 70 and 72 State Street Department 702 **Chicago**

Of Interest to Lovers of Pearls

Frederics, the Famous Pearl Maker

takes pleasure in announcing that after many years experimenting in his French Laboratories he has succeeded in perfecting a Pearl the same weight and sheen as the genuine. For ages pearls have been made which have been both hard and heavy, but the atmospheric conditions and the heat of the body affected their lustre. The old method of construction of Pearls was to blow a small glass hollow bead and insert fishskin and fill with paraffin or rosin.

By Frederics' new process a substance is prepared the basis of which is hard enamel, over which is scientifically applied a series of layers or skins, exactly the same as in a genuine pearl thereby accurately reproducing any color and shape, size and weight.

Pearl Collars with Barettes, set with genuine diamonds in all Platinum mountings are absolutely reproduced by the use of this new pearl at a material saving in cost.

Earrings, Scarf Pins, Studs and Cuff Buttons are mounted by this process without using "cups" the same as with the genuine pearls.

Frederics' has accurately reproduced by this new process some of the finest collections of Pearls in the world for royalty.

You are invited to inspect the present collection of Pearls.

NEW COBWEB JEWELRY

Pendant

Frederics' Pearls



THIS illustration represents a Pendant mounted in genuine Diamonds and Frederics' Scientific Pearls, Rubies, Emeralds or Sapphires all in Platinum.

THE Frederics' Reconstructed Pearls and Emeralds shown in the above piece are made in our own factories, and sold in our retail stores only.

OUR factory is now specially equipped to execute your orders for Frederics' famous Pearls mounted in Ropes, Collars, Rings, La Vallieres and Diadems set with genuine Diamonds in Platinum or gold.

NO other jewelry establishment in the United States or Europe makes and sells its own mountings and reconstructed stones.



Orders for Repairing Remodeling and Resetting of old Jewelry with Frederics' scientific pearls, rubies, emeralds, sapphires, or diamonds or any genuine stones will receive our prompt attention.

High Class workmanship only.
Designs and Estimates Submitted.

Combination Brooch and Velvet Collar

This illustration represents a combination Brooch and Velvet Collar Ornament set in all Platinum with genuine Diamonds, Frederics' Scientific Pearls, Rubies, Sapphires or Emeralds.

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Classic Jeweler

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ARE KNOWN AS

SALTO-GOOBERS

75c. Pound

These justly famed delicacies are always exquisitely crisp, appetizing, healthful, easily digested, possess little if any starch, valuable in cases of obesity, compel thorough mastication, perform a complete function of peptonization. Your digestive organs know the difference between the average "salted peanut" and SALTO-GOOBERS. *Serve them at Bridge or Receptions—they'll love you for the feast.*

MIXED

SALTO - NUTS

$1.25 Pound

Black Walnuts Hickory Nuts
Pistache Pecans Cashew
English Walnuts Goobers
Almonds Brazil Nuts Butternuts
Others.

A feast for gourmand and child alike. Plump, tender, nutritious, the choicest selections from a world harvest. Always fresh, neatly packed. Booklet "V," which is sent free on request describes these and

Hafen



Supreme Chocolates $1.00 lb.

Italian Chocolates 80c lb.

Oriental Delights $1.00 lb.

Send check or money order, including 20c. per lb. for postage, to

1223 B'way, at 30th St., New York

MURRAY & LANMAN'S

FLORIDA WATER

A Perfume for the Most Refined Taste

A leader amongst leaders.
After being in use for



Nearly a Century

is just as popular as ever

BECAUSE:

IT is a Floral Extract of absolute purity and enduring fragrance; it refreshes and revives as does no other Perfume; it is delightful in the Bath and the finest thing after shaving; because it is, in fact, the most reliable and satisfactory Perfume made.

ASK YOUR DRUGGIST FOR IT
ACCEPT NO SUBSTITUTE!

FASHION DESCRIPTIONS

PAGE 22

LEFT FIGURE.—A gown of oyster gray cloth with a bodice of draped chiffon. Black chiffon is run through loops at the belt and hangs in panier effect at the side. Black soutache outlines the small yoke of white tulle. Toque of oyster gray straw, the brim faced with black velvet.

MIDDLE FIGURE.—A charming blouse of crêpe and a three-flounce skirt of dark blue cloth. These flounces are cut circular, the top one fitting very snugly at the hips. The short sleeves of the blouse are cut in one with the shoulders. A finely plaited ruffle surrounds the yoke and a small black satin bow gives a finishing touch. Large black straw hat turned up at one side and trimmed with two lightish blue plumes and black maline.

RIGHT FIGURE.—A gown of sage green chiffon cloth which hangs in graceful folds. The bands and belt are of black moiré, and the drapery is headed at the belt by a pale yellow chiffon rose.

PAGE 25

UPPER LEFT.—Blouse of finely tucked French crêpe, which closes in the back. The front is hand embroidered and at either side are tiny plaited ruffles of crêpe.

UPPER RIGHT.—An exquisite blouse of fine French handkerchief linen covered with eyelet embroidery in the shape of wreaths. The yoke and inserts are of baby Irish and heavy Irish lace.

MIDDLE FIGURE.—Of French linen, hand embroidered. The yoke is formed of Valenciennes inserts.

LOWER LEFT.—This model is of linen batiste, trimmed with baby Irish in a rosebud pattern. There are hand tucks and Irish crochet buttons.

LOWER RIGHT.—A tailored blouse closing in the front. Hand embroidered in white, and tucked.

PAGE 28

UPPER LEFT.—Large hat of black hemp. The brim rolled on either side. The crown is entirely covered with American beauty roses and an upstanding cluster of leaves is placed at the left side.

UPPER RIGHT.—Jaunty turban of black horsehair with a border of dark blue velvet, and a full black aigrette at the back.

MIDDLE FIGURE.—French sailor of white straw, faced with black velvet. At the back are placed six white ostrich feathers and an ostrich fancy runs around the crown.

LOWER LEFT.—Twisted bands of black Yedda braid form this charming turban—its sole trimming consisting of a dozen or more white wings.

LOWER LEFT.—Rolling brim sailor, the entire crown and upper brim being covered with violets. Underneath is a band of violets which fits snugly over the flat coiffure. A large American beauty rose is placed near the front of the upturned brim.

PAGE 29

LEFT FIGURE.—Evening wrap of pale blue satin with a lining of mauve satin. Pale blue passementrie trimmings fall at the side.

MIDDLE FIGURE.—Cloak of pale gray satin with panels of golden satin beautifully embroidered in gray and gold, and a large passementerie trimming is placed at the bottom in back. A small pointed cape gives a smart finish.

RIGHT FIGURE.—Simple dinner dress of Copenhagen blue Liberty satin, veiled with self-tone chiffon cloth, embroidered with the same color bugles. The yoke is of fine gold cloth trimmed with gold braid and the short sleeves are finished with blue maline.

PAGE 30

LEFT FIGURE.—Dress of dark blue foulard with the Paquin dot. It has a tunic of dark blue chiffon bordered with the foulard and trimmed with a fancy piping of dark blue satin. The yoke and cuffs are of white valenciennes.

MIDDLE FIGURE.—A smart model in natural pongee with the yoke border and belt trimming of self-tone hand embroidery. The girdle is of plaited taffeta, and the yoke and cuffs are of fine gold lace veiled with ecru net.

RIGHT FIGURE.—A most attractive dress of dark blue foulard with a Persian border in white. Tiny tucks are placed around the hips and the belt is finished at the front with buckles of dark blue silk. Yoke and cuffs of white lace.

PAGE 32

LEFT FIGURE.—A simple tailored suit of cinnamon colored Ramie linen. The distinctive feature of this model is plaits at the back of the coat, which extend from the waist line down. The collar is faced with black satin, and small brass buttons trim. Black straw hat, with coque feathers pompon.

MIDDLE FIGURE.—An attractive Russian dress of black and white chiffon all laid in tucks, and made over a foundation of white China silk. The piping, buttons and belt are of black satin and the yoke is of point d'esprit covered with medallions of baby Irish crochet. White leghorn hat, trimmed with yellow roses and black velvet.

RIGHT FIGURE.—Russian blouse suit of white linen with eyelet embroidery. Linen covered buttons trim. Hat of black straw, faced with white linen and trimmed with a large white tulle rose.

PAGE 35

LEFT FIGURE.—Dress of mustard-colored silk trimmed with narrow bias folds of black gros grain silk. The lower portion of the bodice and skirt border are covered with black chiffon, and two rosettes of gros grain silk are placed at the right side of the skirt. Soutache trims the turnback cuffs and the front of the bodice. Turban of black maline with an aigrette.

MIDDLE FIGURE.—Dress of dark blue and ciel blue figured foulard, combined in an attractive way, an effect of slenderness is acquired by the darker material being snugly fitted over the hips. Large black leghorn hat, with which is worn a black Chantilly lace veil.

RIGHT FIGURE.—Of dark gray corded silk and a lighter gray striped silk. The yoke and cuffs are of embroidered net, and carved silver buttons trim. Tailored hat of gray straw with a torsade of corded silk around the crown.

PAGE 37

LEFT FIGURE.—Gown of fine white batiste beautifully embroidered with garlands of white roses. The panel at the front is bordered with inserts of Irish lace. A broad Dresden ribbon is gracefully draped around the figure, finished at either end with loops. A black hat trimmed with roses is worn with this gown.

MIDDLE FIGURE.—A three-piece costume of yellow net. The coat is transparent and heavily embroidered, finished at the neck with a strip of black jet. The dress is lined with self-tone satin and has inserts of Cluny and Baby Irish lace. The border of the skirt is of self-tone batiste. Black hat trimmed with white bird of paradise.

RIGHT FIGURE.—Gown of white net embroidered in soutache. The inserts are of Cluny lace. Yellow straw hat with a large wired bow of maline.

PAGE 39

UPPER LEFT.—Toque of regent blue Milan straw trimmed with self-tone satin ribbon and three shaded quills which are placed at the left side.

UPPER RIGHT.—Hat of artichoke green straw, turned up at the front, with three quills and self-tone ribbon.

MIDDLE FIGURE.—Large white Milan straw, with black velvet around the crown and a feather fancy at the front.

LOWER LEFT.—An attractive model of Spanish style; Milan straw in a burnt onion shade. Two large cardinal pompons hold the upturned brim at the left side.

LOWER RIGHT.—Serviceable turban made entirely of black Yedda braid, the flat bow at th side being bordered with bands of black taffeta.

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MIDDLE LEFT.—A useful bag to carry with summer dresses. Made of Irish crochet lace over white silk and drawn up on a white silk cord.

MIDDLE.—Parasol of artichoke green pongee, with a straight handle of dark polished wood. Bands of Persian embroidery form a square and the four other points are of heavy hand embroidery.

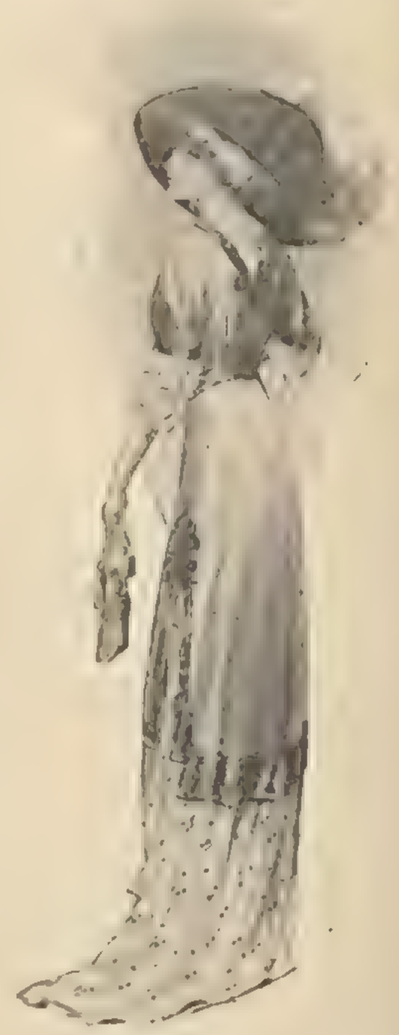
MIDDLE RIGHT.—Wrist bag of ecru suede, with gold mountings and ecru silk cord. Lining of ecru moiré.

UPPER MIDDLE.—A novel belt of artichoke green taffeta bordered at either side

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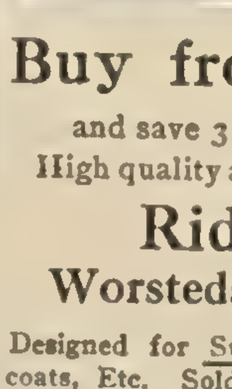
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with black patent leather. The buckle is a cabochon of black jet mounted in a broad gold band and surrounded by six petal-like pieces of silk with a cord edge.

UPPER LEFT.—Jumper of white French crêpe trimmed with bands of hand embroidery in tones of green, rose, yellow, blue, and black. The short loose sleeves are in one piece with the shoulder.

UPPER RIGHT.—Serviceable blouse of dark blue and white striped foulard, closed at the left side. The sleeves are in raglan effect, and two embroidered buttons are placed on either shoulder. It is trimmed with bands of Persian embroidery bordered at either side with a narrow bias fold of black satin.

LOWER MIDDLE.—Parasol of white taffeta with a drooping border. There are inserts of heavy white lace and a handle of light polished wood. A bow of white gros grain ribbon gives a smart finish.

LOWER LEFT.—Comfortable belt of embroidered black silk elastic. Buckle of French bronze with a cabochon center.

LOWER RIGHT.—Of black patent leather with large eyelets of gold through which is laced a gold braid.

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LEFT FIGURE.—A simple model in white cotton marquisette, embroidered with heavy white floss. The wrists are of Cluny lace and the yoke is of tucked net. The hat is a yellow leghorn with large full crown of black velvet and pink roses.

MIDDLE FIGURE.—Russian model of dark blue and white foulard with dainty trimmings of dark blue satin. The yoke and sleeves are of white princess lace veiled with dark blue chiffon. Toque made entirely of dark blue and green maline—one of the newest and smartest spring models.

RIGHT FIGURE.—Frock of pink linen embroidered in white in a poppy pattern, the center of each flower being a small medallion of Irish lace. The sleeves are three-quarter length and the yoke is of Irish also, made in six points. Black straw hat with a black velvet bow.

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LEFT FIGURE.—Gown of white broadcloth, the upper portion formed of stitched bias folds which meet at the left side under a large passementerie trimming. High toque of heavy black straw with a black aigrette placed on the right side.

MIDDLE FIGURE.—A coat and skirt effect of canary colored corded silk, beautifully embroidered in bronze, yellow and gold. The deep revers and belt are of bronze satin; and the chemisette of cream lace. Tricorne of straw faced with bronze satin and trimmed with a brown and yellow bird of paradise.

RIGHT FIGURE.—A smart "extra" coat of heavy natural pongee with a cape and belt effect of black satin. Shirrings of pongee outline the edge of the coat and the top of the deep hem. Large flat hat of brown leghorn with a high crown, covered with pink "roses de gauze."

SEEN IN THE SHOPS

(*Continued from page* 38.)

edge and diamonds of the same embroidered solid at intervals. The width of this is 45 inches, the price $2. A white and black combination that is unusually smart also has three straight bands around the bottom, marked off by a plain white stripe. The embroidered design shows wreaths of tiny forget-me-nots, combined with small dots. It sells for $2.50, and is a yard and a quarter wide.

CHIFFON MOIRÉ,

which is to be used for the handsomest gowns of the season, is especially modish in two-toned changeable weaves; it drapes to perfection. A popular combination is dull green (not dark but on the olive in tone) with faint rose, this resulting in a charming tint. Green and tan also makes a good combination. Plain gray in this silk is the softest shade imaginable, pale and delicate. Price $3 the yard, width 36 inches.

WOOLEN HOP SACKING

is used for the smartest of spring suits. Its weave is very loose and large, yet in weight the fabric is light, and nothing could be cooler. Slightly different, but on the same order, is basket weave cloth, also in the van of fashionable materials. These goods measure 44 inches wide and sell from $2.50 to $3.50 a yard.

SOFT DIAGONALS

is the name given to the new serges for warm weather costumes. They are softer in texture than the serges of the winter, with the wale not so pronounced. All the light tans and grays that belong so especially to this season are procurable at $2.50 the yard.

VOILES

in checks and hair-line stripes make serviceable and pretty gowns, and are suitable to simple models for morning shopping or to those of more or less circumstance for afternoon wear. Black and white and blue and white are shown in great variety. There are also brown and white and purple and white. Voiles last forever, as there is literally no wear out to them. Price $2 a yard, and measuring 46 inches in width.

ORIENTAL WEAVE BLACK SILK

is the best investment possible for a suit or separate coat. Its color is absolutely dependable, as this make is skein dyed and will never fade or crock. It is heavy in weight, so that its substance is considerable. The price is $1.35 a yard. A full line of colors is also to be had in it.

SHOWER-PROOF FOULARDS

come in a twenty-three-inch width, ranging from 75 cents to $1.50. These are satin finished, and a good assortment of the latest colorings is to be had.

SILK AND COTTON FABRIC

For inexpensive little summer evening or house gowns there is a material that is effective, graceful in texture and soft and pleasing in its shadings which is quite worth buying. For any but hard usage it wears well and costs only 28 cents the yard. It is quite lustrous and very like mull in character, with a fancy self-tone stripe that gives it finish. All the light colors as well as tan, gray, blue and brown and several darker shades come in it. The width is 27 inches.

PLAIN MULLS

in any color, a silk and cotton textile, sell for 50 cents in single width. Most fetching frocks can be contrived from this material which is not at all cheap in appearance.

IN THE WESTERN SHOPS

[This department is conducted for the convenience of those who live far from the Eastern cities. For addresses, as to where the articles mentioned are purchasable, apply to Vogue's Western office, 628 Marquette Building, Chicago.]

ALTHOUGH, judging from the calendar, it is still early in the year, the shop windows proclaim the fact that spring is close at hand. Already there are many new things to be seen. First of all there are suits, and although the difference between the spring models and those of last winter is slight, yet it is perceptible, and one cannot but notice it. For walking suits, and for touring, shopping, and rough wear generally, the favorite material is homespun, which comes in all colors. It is a very useful material, as, in addition to lending itself readily to plain tailored styles, it wears well, cleans well and always looks smart. Other materials for outing are rough serge, unfinished worsteds and woolen materials in patterns of small checks or pin stripes. A very smart practical suit in gray homespun is made with a plaited skirt fitting tightly around the hips. It is just long enough to be well out of the mud when walking. The coat is plain, cut on distinctly mannish lines, with notched collar and straight pockets. It is semi-fitting back and front and has bone buttons of gray. Price $40.

For general wear a popular style is a gown of dark blue French serge of a rather fine weave, combined with soft peau de soie of the same shade. The skirt is of the new straight cut, fitting into a deep yoke of the satin, which laps over in front, giving a tunic effect to the waist. The fullness of the sides and back (the yoke is not tight fitting), is gathered into the waist, which is finished with a simple folded girdle of the satin, ornamented with cord and a button mold. The waist has no shoulder seam and fits softly and rather loosely over a guimpe of white dotted net. There is a flat silk braid of dark blue which outlines the guimpe, forms a panel in the back and also trims the sleeve, which is a modified kimono. It is slightly bloused back and front at the waist line. The smartness of the coat which belongs to this little gown, lies in its simplicity. It fastens on one side with five large, round silk buttons, and is trimmed with braid ornamen-



Smartly Gowned Women

are marked to a large degree by the corsets they wear, for the corset makes or mars the grace of the figure, the style of the gown. Then why not see to the corset first? And would you have the best in fashion, fabric, finish and fit, let it be one of the

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Grecian Skin-Food restores tissues, rounds face and neck; to be used with Muscle Oil. 75c., $1.50, $2.50.
Grecian Japonica Lotion refreshens and whitens the skin; three colors. $1.00, $2.00.
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tation and square revers. The same trimming is carried out in the sleeve. A five-inch black patent leather belt passes around the back, slips through openings on the side and fastens under the front. Price $97.50.

A pretty model for an afternoon gown is of dark amethyst eolienne. The gown itself is made in one piece and fastens in the back. The yoke, which is long and pointed in front, and the undersleeves are of lace lined with silver tissue, which shows through and gives just enough life and sparkle to the gown. The waist part folds over the yoke surplice fashion, and is heavily embroidered in silk of the same shade. The skirt is long and draped in panier effect over an underskirt of the material, the embroidery being continued around the panier. It is shirred into the waist at the back and sides and at the bottom, the fullness being caught into the embroidered part. This is decidedly new and very becoming to a tall figure. The girdle is of the material softly folded. The coat is on the lines of a Russian blouse and is collarless. It has for trimming the same embroidery that appears on the gown, and the belt is made of embroidery and amethyst cord with tassels. The peplum is rather short in the middle of the back, is longer and pointed on the hips, and has round corners in front. The sleeves are very long and plain, having only a band of the embroidery at the wrists for trimming. Price $185.

SPRING HATS

The new hats are fascinating and come in all shapes and sizes, the big hat still retaining its hold on public favor. It is too generally becoming, if inconvenient at times, to be abandoned easily. The new models show a low crown with wide brim which rolls upwards all round, and many are turned up in the back until they almost touch the crown. All fit well down on the head. The favorite straws are hemp, chip and horsehair, and a distinctive feature of the new hats is the velvet or satin facing on the brim. Sometimes it is only a 2-inch band, which goes around the outer edge; sometimes a three-quarter band; sometimes the whole brim is faced, but the facing is always there, and in many cases the crown, too, is made of the velvet or satin. Few wings or fancy feathers are worn except for strictly tailored millinery, but aigrettes and ostrich plumes are just as popular as ever for dressy hats. Flower trimmings are everywhere seen with darker folliage than last season, and there is a strong tendency to wreaths, natural branchings, and stiff little bunches of two or three kinds of flowers sticking up aigrette fashion. A very pretty hat is made of the hemp braid and has the crown entirely covered with roses in shades of pink. The flowers are made of mull, which makes the hat a very light one indeed. The brim has a three-inch band of satin facing. Price $45.

Although large hats are much worn, the turban retains its popularity, and there are many lovely ones among the new arrivals. Some especially good ones are in very coarse straw, and they come in all colors. They are trimmed with a simple but very flat bow of velvet, or with flowers. They range in price from $10 up. Some of the new turbans are made entirely of flowers, one beauty having large velvety pansies all over it. It costs $35. A small tailored turban is of black hemp braid, simply trimmed with a bright red aigrette, which springs from two small bows of red velvet placed on one side; $35.

For school girls there is an attractive hat in black hemp faced with black satin. The shape is a modified sailor, and the wide brim rolls up all the way round. It is simply trimmed with a satin handkerchief, having an Alice blue centre and wide border of cashmere colors. The handkerchief is laid loosely upon the crown, drawn softly around it and tied in a careless knot on one side. Price $15.

Women who realize the importance of preserving the youthful roundness of figure which is so necessary nowadays when we are drifting away from plain straight tailored lines towards softer, fuller garments, will hail with joy a new bust supporter which does all that is claimed for it. It is a corset cover; it gives a splendid brace to one's back and shoulders, and without disturbing in the least the natural line of the bust, supports it and takes care of the excess flesh around the top of the corset. The secret of its delightful comfort is in the shape, for it is sparingly boned. It has a narrow strap on the shoulders, so that it can be worn either with day or evening gowns. Another good feature is that it does not raise the bust while in a sitting position. It is made in light but strong corset batiste, edged with lace, and costs $2, but can be had in more expensive materials and more elaborately trimmed.

Several new materials are shown in the spring lingerie waists, the prettiest being valencette, which comes in a variety of weights and also in several different weaves. It washes beautifully, and as it does not have to be starched it does not crush easily and hangs very softly on the figure. Waists of this material are trimmed with embroidery and lace—Irish crochet, valenciennes and cluny being used according to the particular weight of material. One very pretty model, which would make an excellent traveling waist, is embroidered in cross-stitch with white mercerized cotton. The embroidery is done on the shoulders, which are perfectly plain and flat, and extends down the front on each side of the inverted box plait which hides the fastening. The sleeves are long and have very little fullness. The embroidery is worked around the wrist also in a narrow pattern; $18.50.

A very useful glove for street wear is heavy white kid, piqué sewn. It has no buttons, but is shirred at the wrist so that it fits perfectly. The cuff part is lined with kid, making it a very comfortable glove for cold spring days. Price $2.

A very beautiful extra waist is in smoke-gray chiffon cloth, made over a flowered silk muslin lining which has a pattern of violets on a white ground. It is made with a square yoke, longer in front than behind, of white embroidered net over gold tissue. The chiffon is shirred in three rows around the yoke and on the shoulders, where there are flat straps of gray embroidered net, and falls softly over the lining, the flowers of which show through in a fascinating way. There is more shirring at the waist to form a girdle which falls over the waist band of the skirt. The sleeves are made with very little fullness on a tight-fitting lining, the plainness being relieved by three rows of shirring below the shoulder and again just above the elbow. There is a little band of embroidered net, finishing the over sleeve which ends below the elbow. The under sleeve is of the same materials as the yoke. Price $18.50.

A SOCIETY THAT DESERVES SUPPORT

THE literature distributed by the Peace Society of the City of New York includes an address delivered by Hon. James A. Tawney, in the Sixty-first Congress, in which he points out, among other things, the fact that we are expending 72 cents out of every dollar of our revenue in preparing for war, and on account of past war, leaving only 28 cents out of every dollar to meet all other governmental expenditures, including internal improvements, the erection of public buildings, the improvement of rivers and harbors, and the conservation of our natural resources. Other striking facts are marshalled by this energetic society under the head of "Peace Facts," and an especially interesting one has the neutralization of territory as its subject.

The following named countries and places are listed as coming under this head: Switzerland, Belgium, Luxemburg, Norway, Honduras, the Suez Canal, and the Straits of Magellan. The zone of possible hostilities is thus considerably circumscribed, and the neutralization of the Philippines and of the great ocean trades routes has been proposed. It is of course self-evident that the more territory neutralized, the less chance there is of war. Among the great achievements of the Hague Conferences was the Dogger Bank Commission of Inquiry, which averted war between England and Russia, and the carrying out of more than sixty arbitration treaties. Unfortified places—Greater New York, for example—are exempted under Hague Conference rulings from attack in time of war. Such efforts to do away with the horrors and economic waste of war deserve the cordial support of all civilized countries. The Peace Society of New York is at 507 Fifth avenue, and membership in it costs only $2 per annum, which includes monthly a copy of the official organ of the movement.

[Note.—Readers of Vogue inquiring for names of shops where articles are purchasable should inclose a stamped addressed envelope for reply, and state page and date.]

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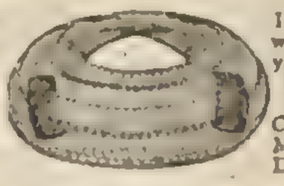
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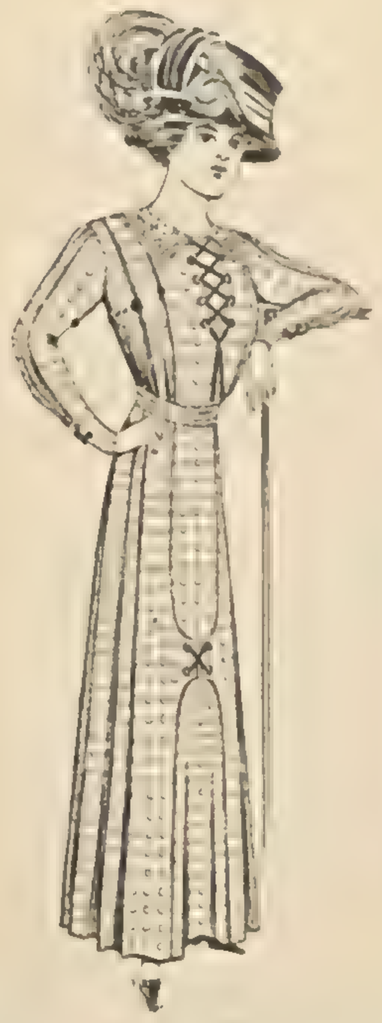
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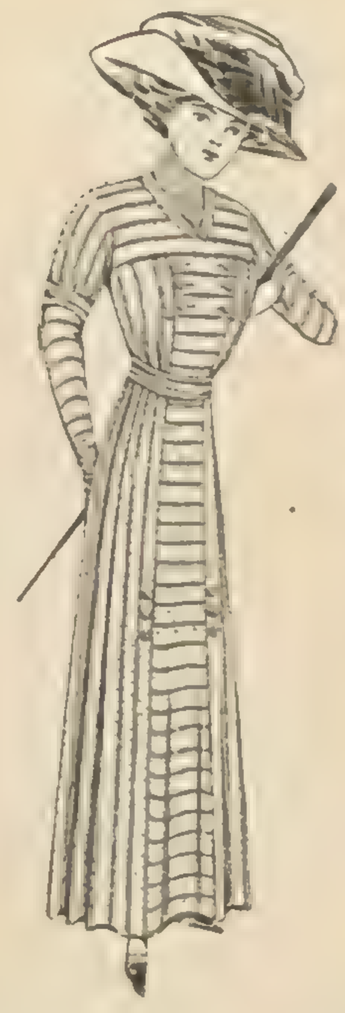
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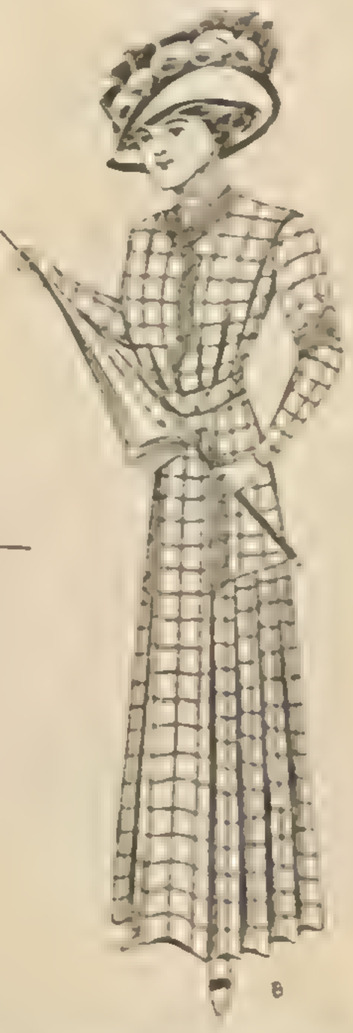
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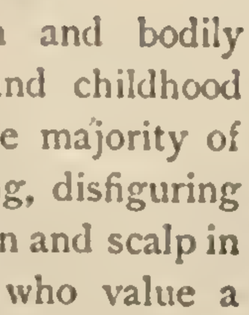
Means skin health and bodily purity in infancy and childhood and freedom, in the majority of cases, from torturing, disfiguring affections of the skin and scalp in after life. Those who value a clear skin, soft, white hands, a clean, wholesome scalp and live, glossy hair will find that Cuticura Soap, assisted by Cuticura Ointment, realizes every expectation.

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If joint of great toe is enlarged, or toes overlap, **Achfeldt's Perfection Toe Spring** will reduce, straighten and give permanent relief. Worn at night.



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I have a remarkable treatment for Baldness, Dandruff, Gray Hair, etc.

FREE Let me send you a trial treatment at my expense. It will surprise and delight you. Write to-day to

WM. CHAS. KEENE, President, LORRIMER INSTITUTE, Dept. 2572, Baltimore, Md.

CONCERNING ANIMALS

ALTHOUGH receptions were given in honor of that distinguished foe of vivisection, the Honorable Stephen Coleridge, by Mrs. Robert Ingersoll and Mrs. Marshall Orme Wilson, the dinner of the New York Anti-Vivisection Society, on February 8, was the first public occasion on which he spoke in New York.

Not only as the son of the late Chief Justice of Great Britain, and himself a man of distinction, does Mr. Coleridge command attention, but he is also the moving spirit—officially the secretary—of the largest and most influential anti-vivisection society in the world. The anti-vivisectionists deserve great credit for their enterprise in bringing over to help plead the cause of tortured animals so powerful an advocate.

APPRECIATE THEIR DOG FRIEND

A dog story unparalleled in the annals of rescue at sea, is told in connection with a barkentine which encountered severe storms in its January voyage. When off Cape Horn the ship's pet, a dog named Spot, fell into the hollow of a big sea and was soon swept far away from the vessel, but instead of abandoning him to his fate, for nearly an hour the barkentine chased him about, and finally the second officer offered to go after him in a small boat, and succeeded in rescuing him just as he was on the point of collapse. What a contrast does this humane rescue, made at considerable effort and risk, offer to the inhuman torture of animals in laboratories. However, the day of reckoning for them has begun, in a lessened confidence on the part of a large portion of the public, as shown by Christian science, mental healing, the Emmanuel movement and osteopathy, which have made such heavy inroads on the practice of regular school doctors.

NEED SHAKING UP

The superintendent of the A. S. P. C. A. in his latest report (presented at the annual meeting of the Society in January) showed conclusively that in order properly to look after the interests of animals in the six lower counties of New York State, the number of agents should be increased so that at least fourteen could be assigned to Manhattan and the Bronx, six to the Borough of Brooklyn, and not fewer than three to the Borough of Queens. Most persons will be astonished to learn that a Society which at its own request was given the very large territory comprised in the six lower counties of New York State, with its millions of inhabitants and its enormous number of draught and other animals, should after more than a quarter of a century of existence, during which time millions of dollars have been turned into its treasury, have such an inadequate number of special agents. When it is recalled that the thoroughfares, ferries, stock yard, horse market, and produce and meat markets, excavations and bridges in all this large territory need constant supervision for the proper protection of animals, it can be realized how inadequate for such protection would be even the twenty-three agents, to which number it is suggested the force be raised. Would that Dr. William H. Allen and his group of Energizing Bureau of Municipal Research young men could take the Rip Van Winkles of the A. S. P. C. A. in hand and give them a much needed lesson in "how to do" things.

FIVE HUNDRED ANTI-VIVISECTION DOCTORS

The vivisectionists appear to strive to give the impression that they represent all of the medical profession, but so numerous are the physicians opposed to the practice that they held a separate convention at the Anti-Vivisection Congress in London, in June, 1909. In England, Germany, France and America are many opposing physicians, who some time ago formed an international medical anti-vivisection society, the members of which have begun work along lines of research and practical demonstration of the inutility of vivisection. When it was decided that a Royal Commission to consider the practice should be appointed in England, about seventy men and women physicians—the majority of them in London—petitioned that representation be given medical anti-vivisectionists on the committee of inquiry, and among those who signed it were Francis M. Cann, M. R. C. S. (Gold Medal for Surgery), and W. Watson, M. D., Deputy Surgeon-General (retired). Within a few months in Austria a memorial on anti-vivisection has been presented to the Austrian Parliament, signed by nearly five hundred medical anti-vivisectionists, and in the course of their statement it is said: "When the views of celebrated medical authorities as to the value and success, or failure, of experiments on animals are very divided, and indeed in sharp conflict, the assertion cannot be maintained that opposition to vivisection is the same as opposition to knowledge. . . . The consequences of the methods of vivisection show themselves clearly in the fact that now and then the procedure of the vivisection laboratory is transferred to the sick bed. . . . . Not with the object of healing, but solely for the sake of research, dangerous and painful experiments have been performed on patients in hospitals" ("Deutsche Medizinalzeitung," March 26, 1900, and No. 15, 1901). When it is possible for such reports to be published in accredited medical journals, without raising a storm of indignation from the doctors who are the only readers of such literature, it shows clearly that familiarity with the cruel vivisection of animals prevents many surgeons from seeing anything objectionable in using human beings for experimentation. The memorial goes on to point out the fact that human misery from certain diseases is increasing in spite of the boast that the science of medicine has gone from conquest to conquest. These and similar statements constituted a very deliberately planned and signed memorial addressed by five hundred reputable physicians to their government, and yet in the face of such a showing many of the daily journals, with one or two honorable exceptions, like the "Herald," continue to pretend that the anti-vivisection group is composed wholly of "hysterical women."

MORBID CURIOSITY

As to the pretense of most vivisectors that they pursue their cruel practice solely for the benefit of mankind, some of their European confreres very frankly show the insincerity of this claim. For example, Dr. Ludimor Hermann, Professor of Physiology at Zurich University, says: "The advancement of our knowledge, and not utility to medicine, is the true and straightforward object of all vivisection. No true investigator in his researches thinks of the practical utilization. Science can afford to despise this justification with which vivisection has been defended in England."

Dr. E. Lucas Hughes, of London, in a paper on "The Insignificance of Vivisection from the Standpoint of Practical Medicine," contributed to the "Anti-Vivisection Review," sums up by stating that the practice has never helped a practical physician in making a diagnosis, in forming a prognosis, or in guiding him to a reasonable and successful method treatment. "No rule of therapeutics," he said, "has ever been arrived at, no vivisector dreams of such a consummation, and yet they are always boasting, always vaguely promising, and misleading the uninitiated to believe they are on the verge of arriving at some very great thing. It is what Dr. Herbert Snow, the expert on cancer, calls 'Octopism'; it is all bluff, and their much vaunted institutions are nothing but science-gilded shams."

MEAT EATING AND CANCER

In reply to letters asking where an account of the investigations in regard to cancer and meat eating, several times referred to in this department, can be found: This topic is treated in "Health and How We Won," by Upton Sinclair and Michael Williams, in the chapter on "Cancer and Meat Eating." The facts given are based upon the findings of Dr. G. Cook Adams, who was called in by the Chicago Board of Health to find out the reason of the great increase of cancer among the foreign born of Chicago, and also upon investigations as regards New York, carried out along the same lines by Dr. W. H. Guilfoy, of the New York Board of Health. This physician studied a meat diet in relation to the mortality from cancer, heart disease and chronic Bright's disease, in all of which the Irish, who are great meat eaters, lead.

Mae R. Sayre

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This garment fills a peculiar want and is highly recommended by physicians. It is very soft and pliable; is readily adjusted; laces on sides as well as in the back; and is in every way adapted to give ease and comfort. Maternity Gowns a specialty made to order.

Patrons living at a distance may be assured of satisfaction, ordering by post.

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Modified Greek Torsade and Grecian Curls

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For the Complexion



Is there any time in a woman's life after she has reached twenty-five when she does not care how old she is, and whether she shows her age or not?

We think not!

In our days women want always to be young and beautiful! It is not as it used to be in our grandmothers' time, when "the old lady's cap" was put on as soon as a girl was married. Those dreadful days have gone, never to return—heureusement!

At twenty a girl should be charming, whether she be dull or clever, for she has youth!

At thirty she should be more so, for with life her expression has gained, and her face is more beautiful—she has found the secret of eternal youth!

At forty she is still fascinating, for there is something in her face—je ne sais quoi—which makes you wonder! Knowledge of life and depth of character are there, and yet there is youth with clear skin and rich natural color.

And so it continues.

We do not pretend we have found the elixir of life, that so many have sought for, but we *know* we have found that which is next best in Dr. Dys' Preparations, which make us look young and beautiful even after we are grandmothers.

Dr. Dys' Sachets de Toilette, Tonics and Skin Foods are *the* rejuvenators par excellence of the Twentieth Century.

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Maillard's Vanilla Chocolate Such an universal favorite with lovers of French dainties, that it is its own recommendation.

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Announcement

BEGINNING with this number, Vogue is to be issued under a plan that will make for a bigger, a better, a still more attractive Vogue.

Instead of continuing our former plan of dividing the news of the month into four weekly instalments of necessarily varying size and interest, Vogue will hereafter present the current news of fashion, art, music, literature, the drama, and society in two splendid fortnightly numbers, each of them more than twice the size of the former weekly issues.

In other words, what are now the first and second issues of each month are to be combined into one big double number and published on the first day of the month; what are now the third and fourth issues will be similarly combined and published on the fifteenth as the mid-month double number.

WE have adopted this plan because we feel that we had reached the limit of Vogue in its previous form. There is often not enough news in the course of a single week to enable us to make Vogue as big and interesting and important as we should like. To publish Vogue monthly, on the other hand, would make it so slow of appearance as to destroy its well-earned reputation of being the most thoroughly up-to-date fashion news carrier now published.

FOR Vogue in its new fortnightly form we therefore anticipate all the advantages of both the weekly and the monthly magazines, without the disadvantages of either

THE price of regular issues, as you know, was ten cents, so that the two regular issues which are now combined to make up one double number if bought separately would have cost you 20c. But —instead of 20c. we are making 15c. the price of the new fortnightly double numbers which will hereforward be known as the regular issues.

IN spite of the very great improvements which we propose to make in Vogue's make-up, the increase in the number of its pages and its value to the reader, the present yearly subscription rate will not be increased—it remains, as at present, $4.00 a year.

THE present number is the first to be published under the new arrangement. On March 1 our next regular double issue is to appear—the Spring Pattern Number.

THE Spring Pattern Number will contain more than 125 exclusive patterns of Vogue models —patterns which comprise a most brilliant review of the fashions for the coming Spring and Summer. As usual, the Vogue styles of this year are marked by the same distinctive individuality which singles them out as incomparably the smartest and most advanced in America. Every article of apparel will be liberally represented, including gowns, wraps, coats, tailor suits, shirts, blouses and good style children's clothes. All the familiar departments of Vogue will be continued in their new and enlarged form. The leading article will be an interview with Mr. James Montgomery Flagg, with one of his original drawings as a frontispiece.

We are confident that the Spring Pattern Number of Vogue will appeal to you as a striking example of how the *new* Vogue has kept to its plan of ever-increasing value to the reader.

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An Interview with the Foremost Authority of the day.

I ASKED MRS. ADAIR this question: "What is the cause of the awful withered skins, lost contours, and baggy eyelids one sees sometimes?" Her answer was: "It is all caused by the weakening of the muscles and by the exhausting of the tissues under the skin." She explained her ideas so well that it left me convinced, and I now give to the public my convictions. That is, that there is only one treatment that can brace the muscles and give back the natural oil wasted from the skin; this treatment is the now well-known Muscle Strapping Treatment done by Mrs. Adair alone and invented by her; it is done with the Ganesh Eastern Muscle Oil, $5.00. $2.50, $1.00, the nearest to the natural oil of the skin ever produced, and she guarantees it and the Ganesh Eastern Cream ($5.00, $2.00, $1.00, 75c) never to grow hair on the face; as the "Queen" once wrote, they are "as safe as the Bank of England."

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Mrs. Adair preaches hygiene and exercises and all that appertains to health and beauty. The skin with its underlying tissues and muscles becomes by this muscle treatment invigorated, and by degrees the youthful contour and smooth appearance of youth surely returns, and the tired appearance disappears.

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A NOTABLE TRIBUTE OF APPRECIATION to Mrs. Adair's unsurpassed renown as an eminent Beauty Culturist, was paid only a few years ago, when Mrs. Harriet Hubbard Ayer, the well-known specialist, was sent expressly to Europe to interview those of prominence in this profession. Upon her return to America she wrote, "The best known and most successful teacher of physical culture for women in Europe is Mrs. E. Adair." Mrs. Adair's famous GANESH Preparations and Facial Treatments CAN NEVER fail. They are held in the highest public esteem and sought for by an enthusiastic clientele in the three largest cities in the world—NEW YORK, PARIS, LONDON. Mrs. Adair is now also represented in Madrid. Her tested methods of Beauty Culture are original and differ altogether from any others practiced anywhere.

All the Ganesh treatments are thoroughly safe, and Mrs. Adair is the nurse who, with watchful, patient care and attention to the smallest detail, gradually nurses back to us the healthy skin, clear eyes, and firm contour of our childhood's days.

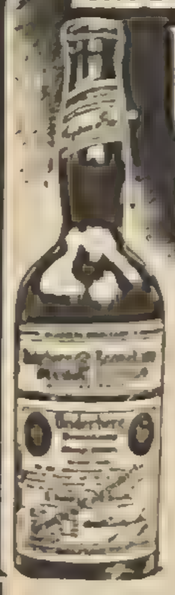
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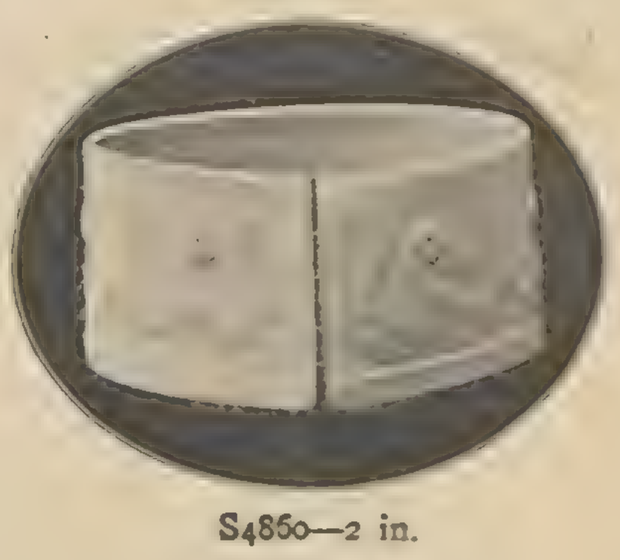
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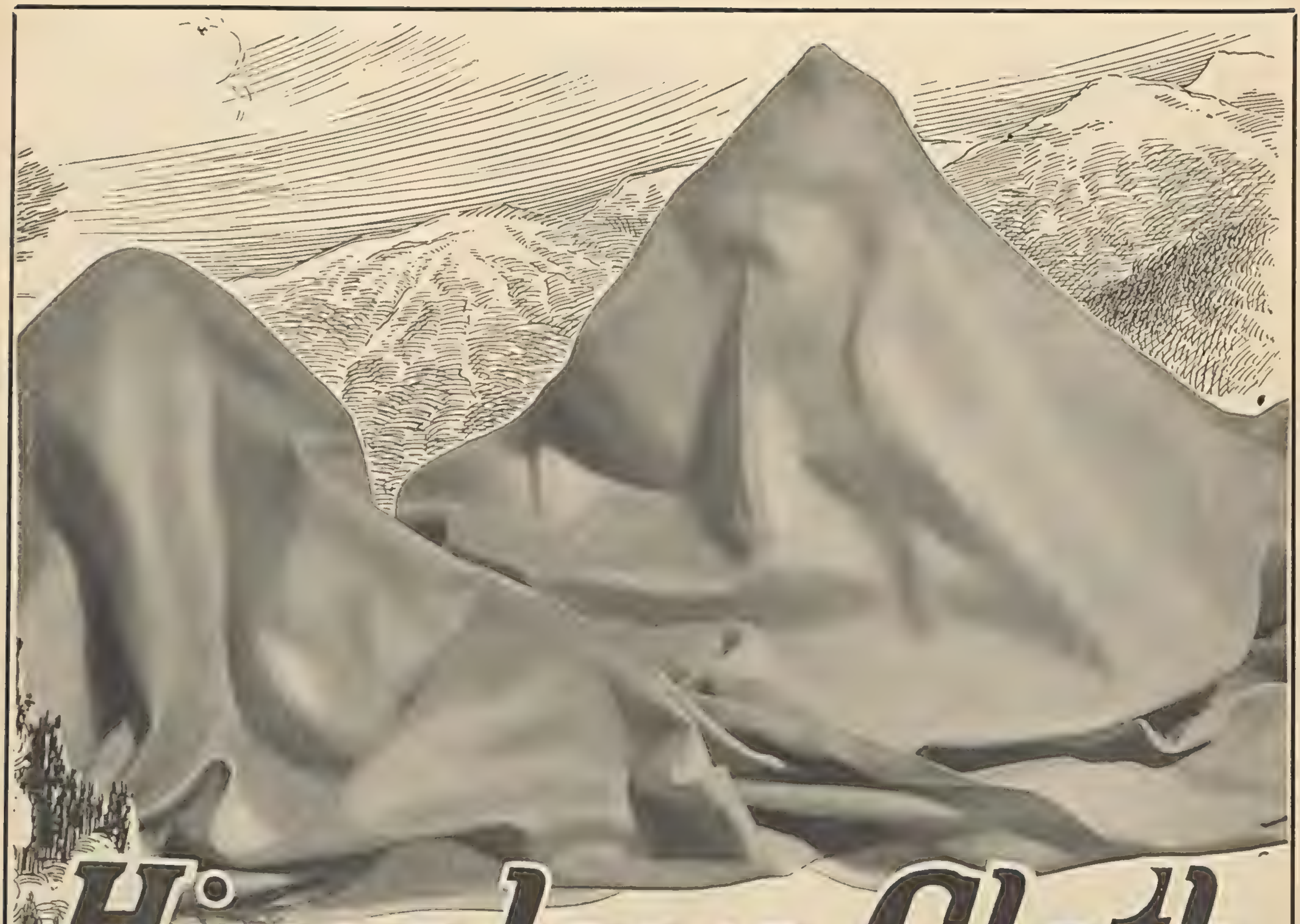
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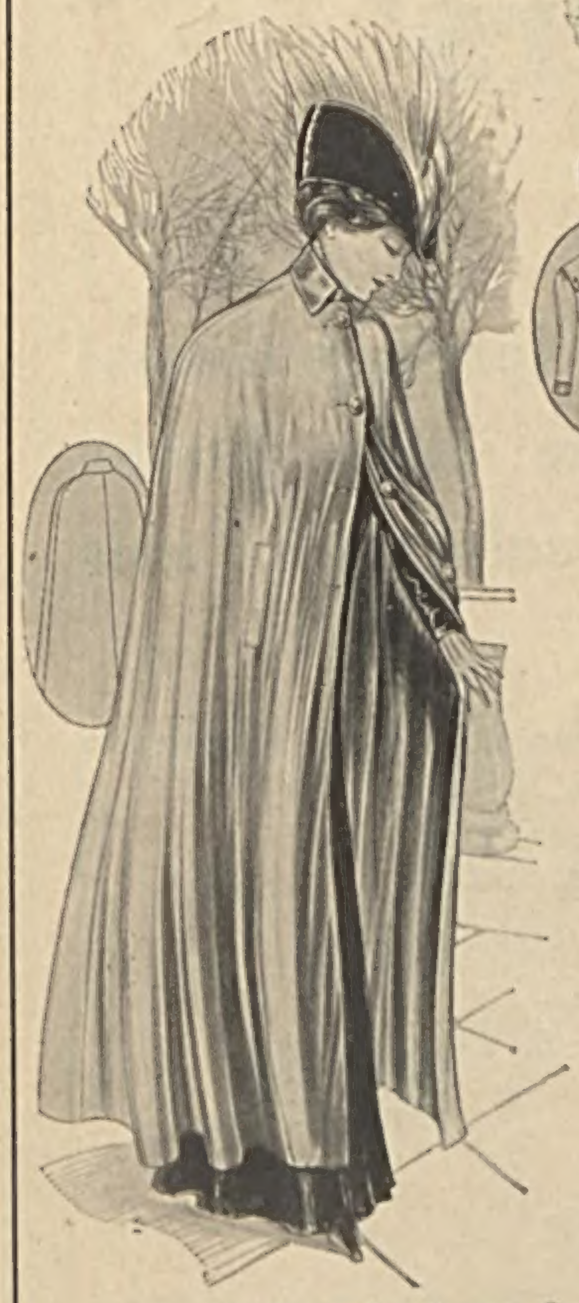
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